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1 *The Story of Adam and Eve.* 1540

Series of 6 engravings. Each ca. 8.8 x 6.4 cm

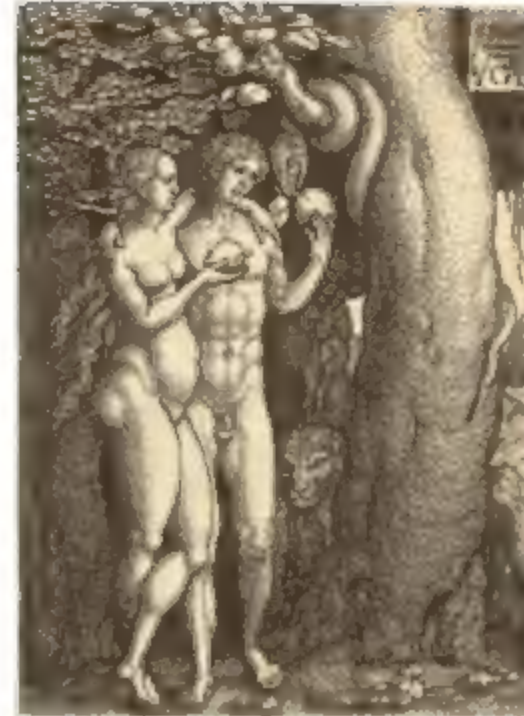
Bartsch, Hollstein, and New Hollstein 1-6

Provenance: duplicate from the Albertina, Vienna (Lugt 5^a and 5^b)

The rarely complete series in a homogeneous set of brilliant impressions.

For the most part cut down to the platemark, occasionally cut close to it or with extremely fine margins. Impeccable.

In the six plates of his *Story of Adam and Eve*, Aldegrevener has assimilated various artistic impulses. While the first and last sheets, *The Creation of Eve and Adam* and *Eve at Work*, clearly refer to the corresponding depictions in H. Holbein's Dance of Death series, entitled *Les simulacres & historiées faces de la mort* (1538), Dürer remains unmistakable in the remaining compositions as Aldegrevener's consistently stimulating source of inspiration. Zschelletzschky, for example, found the figures of God the Father in the second and fourth sheet to be reminiscent of Dürer's engraved Apostles of 1523 and 1526 (Meder 45 and 48). *The Temptation of Adam and Eve* and *The Expulsion from Paradise* directly paraphrase the corresponding compositions from the Nuremberg master's *Small Woodcut Passion* (Meder 126 and 127). Aldegrevener however remains faithful to the Dürer of the early years. It was beyond his powers to create figures like the Adam of the woodcut, which dispenses with his ideal of beauty. His aim lay instead in the increasing refinement and smoothing of the surface of the body which utterly renounces the effects of knottiness or roughness so characteristic of carving in wood, in the tapering of the figures, and in the avoidance of physical imperfections. The same aspiration toward idealization emerges in relation to natural phenomena. Likewise, Aldegrevener deprives the tree of its rough, fissured texture, giving the bark a smoother surface. The same sensibility leads him to omit the serpent's scaly armor, thereby eliminating its characteristic materiality to such an extent that there is no essential difference between the body of the snake and the wood of the tree. (H. Zschelletzschky)



2 *Orpheus and Eurydice.* 1528

Iron etching. 7.8 x 5.1 cm

Bartsch, Hollstein, and New Hollstein 100

Provenance: duplicate from the Albertina, Vienna (Lugt 5^a and 5^b)

Excellent impression of this extremely rare incunabulum of iron etching.

For the most part cut down to the platemark, and slightly beyond it on the right, with some careful retouching in pen and ink on the old mount whose reverse displays the duplicate stamp of the Albertina.

This composition is one of only three essays in the technique of iron etching undertaken by Aldegrever in 1528, shortly after he settled in Soest. Zschelletschky suspected that Aldegrever acquired his knowledge of the new technique directly from Dürer, or perhaps H.S. Beham, during a stay in Nuremberg in the course of his years of travel. For Aldegrever too, the attempt would remain an isolated episode.



The subject, drawn from antique mythology, offered Aldegrever an opportunity to advertise his skill in rendering the nude human form. Possible initial stimuli for the composition include Dürer's engraving *Apollo and Diana* (Meder 64) and the *Satyr Family* (Meder 65). For the figure of Orpheus, however, A. Oberheide, and most recently U. Mielke, conjectured a direct reference to an Italian prototype such as Raimondi's engraving *Orpheus and Eurydice* (Bartsch 295).



IOHAN·VA·LEIDEN·EY·KONINCK·DER·WEDERDOPER·
THO·MONSTER·WA·ERHAFTICH·CÖTER·



HÆC·FACIES·HIC·CVLTVS·ERAT·CŪ·SEPTRA·TENE·
REX· α VO β O ω SIS ω P·SED·BREVE·TĒPV ω S·EGO·
HENRICVS·ALDEGREVER·SVSATIĒ·FACIEBAT·
·ANNO·M·D·-·XXXVI·
GOTTES·MACHT·IST·MYN·CRACHT·

3 *Jan van Leiden.* 1536

Engraving. 31.6 x 22.6 cm

Bartsch, *Hollstein*, and *New Hollstein* 182/II

Provenance: P. Mariette 1668 (Lugt 1790)

Duplicate from the Albertina, Vienna (Lugt 5^a and 5^b)

Among the most memorable portraits of the 16th century.

Superb copy, deep, sooty black, almost velvety in effect, with the uncommonly intense plate tone unifying the brilliant compositional contrasts to form a remarkably harmonious overall impression.

With corrections along the lower edge. In *New Hollstein*, U. Mielke was able to document only two copies of the 1st state – before the textual corrections – in public collections (*Stadtmuseum Münster* and *Bibliothèque Nationale, Paris*).

Cut down to the platemark. Various repairs along the margins must be deemed acceptable in light of the outstanding beauty of this impression and its great rarity. Old mounting, so that the signature 'P. Mariette 1667' is visible only in transmitted light.

To date, the circumstances surrounding the creation of this spectacular portrait of one of the protagonists of Anabaptist rule in Münster in the years 1534–1535 – and particular the identity of its commissioner – has not been adequately explained. As in the case of its pendant, the portrait of Bernard Knipperdolling, Aldegrever probably executed preparatory portrait studies while the two were still in prison. The portraits were engraved, however, only after their execution on January 22, 1536, as referenced explicitly by the Latin inscription: HAEC FACIES HIC CVLTVS ERAT CVM SEPTRA TENEREM REX αναβπτστην SED BREVE TEMPVS EGO HENRICVS ALDEGREVER SVZATIENSIS FACIEBAT ANNO M D XXXVI (this was my appearance, these the ornaments, when I bore the scepter, King of the Anabaptists – but only for a brief time. Made by Heinrich Aldegrever from Soest 1536). This is followed by Jan's favorite motto GOTTES MACHT IST MYN CRACHT (God's power is my strength).

ANONYMOUS 16TH-CENTURY GERMAN ARTIST

4 *Tobias with the Angel.* Ca. 1600

After A. Elsheimer (?)

Etching. 15.0 x 9.8 cm

Passavant (*Archiv für Frankfurter Geschichte und Kunst*, 1847) 5; Nagler

(*Monogrammisten I*, 494) 3; Hind (*The Print Collectors Quarterly* 13, 1926) 16 [rejected];

Weiszäcker (*Jahrbuch der Preussischen Kunstsammlungen XLVIII*, 1924) 18/I-II

[attributed erroneously]; Hollstein (A. Elsheimer) 16/I-II; Andrews A58 [rejected]

This rare sheet, so fascinating by virtue of its dramatic effects of illumination, in a quite excellent impression, which has however been cut down to the composition, as a consequence of which the printing state – prior to or after the notation 'Elsheimer pinx' along the lower edge – can no longer be determined definitively.

In a pristine state of preservation.

Elsheimer took up the theme of Tobias with the Angel on more than one occasion. According to the artist's address that accompanies the 2nd state of this uncommonly atmospheric etching, the sheet transmits a version of the theme whose original is lost today. Andrews's reference to a horizontal format gouache in Berlin (Andrews 47; Jacobi A3), which Jacobi recently eliminated from Elsheimer's œuvre, is not really consistent with the present vertical composition, and must refer to a different etching that is also associated with Elsheimer (Passavant 6). Since the groundbreaking essays on Elsheimer's original etchings by A. Hind and H. v. Weiszäcker, Passavant's attribution of both etchings to the master himself seems at least questionable. In Weiszäcker's judgment, *they may go back to this artist's designs ..., but in both conception and treatment, they are the products of a very different spirit. First, they betray the routine of a trained engraver far more than Elsheimer's original works, and secondly, they are so inferior to his works in originality and freshness that any confusion seems unwarranted.* All the same, both sheets were included as etchings by Elsheimer in vol. VI of Hollstein, which appeared in 1951. This attribution was emphatically rejected by Andrews.





5 *Virgin and Child on a Grassy Bank.* 1505/07

Woodcut, 23.6 x 16.3 cm

Bartsch VII, 178, 13/II (Dürer); Hollstein 65/II; exhib. cat. *Hans Baldung Grien*, Karlsruhe 1959, no. 18/II; Geisberg/Strauss 66/II; Mende 1/II

Watermark: A in a circle with two arches and two Ms (Meder Wz 288)

Provenance: private collection, Hesse

The early composition, originating from the artist's journeyman'ship, in a very fine impression with the Dürer monogram. Powerful, without any weakness. Printed on paper with the watermark "A in a circle with two arches and two Ms," like the exemplar in the Augustinermuseum, Freiburg, but without any retouching of the gaps in the borders.

With fine paper margins around the borderline. Three horizontal folds carefully smoothed and perceptible only on the reverse.

This devotional sheet probably dates from the period of Dürer's second journey to Italy, when H. Baldung and H. Schäußlein represented the master in Nuremberg and ran the workshop. After Dürer's return, the master may have insisted on this woodcut being marked with his monogram, like all of the products of his workshop.

With his *Virgin on the Grassy Bank*, Baldung took up a subject popular in the prints of the time. Unmistakable here are the influences of Schongauer's engraving from 1475/80 (New Hollstein 36) and Dürer's engraving *Mary with the Guenon Monkey* of c. 1498 (Meder 30). Nevertheless, the young artist modifies his models in a manner that is characteristic of him: *His Child is larger and fixes his stare at the viewer; the curls of his Virgin's hair have a life of their own as they fly in the air in calligraphically animated lines; and the monumental and pyramidal forms of Baldung's figures fill and truly dominate the picture field and landscape of his composition.* (L. Karafel).

6 *St. Christopher.* Ca. 1505/07

Woodcut. 12.7 x 9.9 cm

Passavant III, p. 203, no. 247 (Dürer); Heller 2011 (Dürer); Hollstein 117;

exhib. cat. *Hans Baldung Grien*, Karlsruhe 1959, no. 50; Geisberg/Strauss; Mende 10

Provenance: H. A. Cornill-D'Orville (Lugt 529)

H. G. Gutekunst, Stuttgart, auction 53, 1900, no. 400

Fürstlich Waldburg Wolfegg'sches Kupferstichkabinett (Lugt 2542)

Private collection, Hesse

Brilliant impression.

As usual with the text on the reverse and the printer's mark "Friedrich Peypus 1515" from the Latin first edition of the *Epistola Doctoris Scheurli ad Charitatem Abbatissam S. Clarae de laudibus familiae Pirkheymer...* This publication collected the pastoral letters by Sixtus Tucher, an uncle of Christoph Scheurl, to the abbess of the Cloister of St. Clare in Nuremberg, a sister of Willibald Pirckheimer, and to Apolonia Tucher, the prioress of this convent, from the years 1498/99 to 1506. The conclusion is formed by a treatise-style text on right living and dying, which Scheurl himself had addressed to the entire convent of St. Clare in 1407 after the death of his uncle.

Initially associated by Passavant and Heller with Dürer himself, this small composition of St. Christopher is today regarded as the work of Hans Baldung Grien; it dates from the early Nuremberg journeyman years – to begin with, presumably, as a single woodcut. According to Brochhagen and Lauts, only two such copies exist, both lacking texted reverses, in Berlin and Vienna.

Rare.



7 *Adam Standing.* 1524
Eve Standing. 1523

2 sheets. Engraving, each 7.9 x 5.2 cm

Bartsch, Pauli and Hollstein 3/I (of II) and 4/I (of II)

Provenance: P. Davidsohn (Lugt 654)

C. G. Boerner, Leipzig, auction CXXIX, 1920, no. 396

R. Leendertz (Lugt 1708)

German private collection

and

A. Coppenrath (Lugt 87)

C. G. Boerner, Leipzig, auction XLVI, 1889, no. 303

German private collection

Exquisite early impressions of the extremely rare pendants depicting the first human couple. Each still with the white sky of the landscape view seen from a cavern.

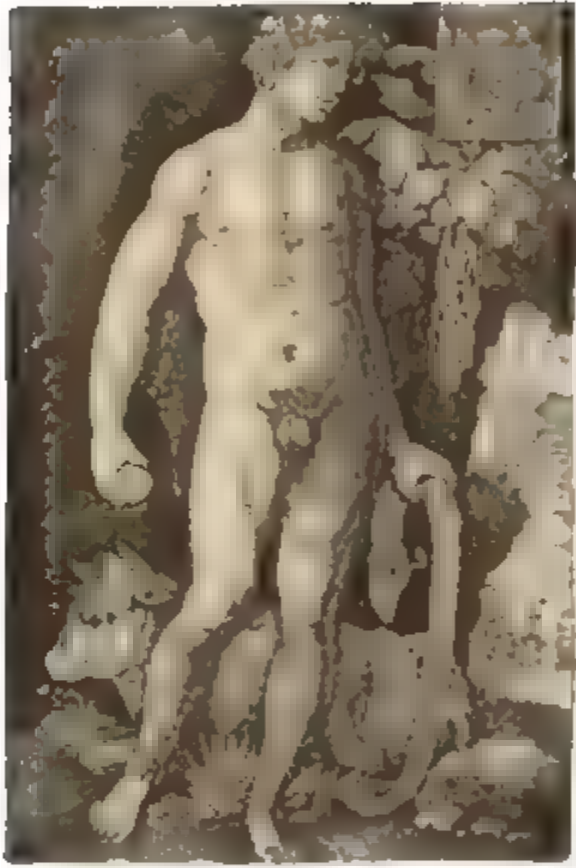
Superb examples of the loveliest brilliance and clarity. Marvelously rich in contrasts through the interplay between extremely dense crosshatching and virtually untreated areas, especially of the nude figures and the landscapes, where the warm white tones of the untreated paper evoke a splendid, harmonious atmosphere.

Cut down to the platemark. Both display a pristine freshness.

Mentioned by Hollstein in 1954 among the two copies of Adam and the five copies of Eve respectively, each in the 1st state, which had been offered at auctions since 1872. For his illustrations, Hollstein was obliged to resort to exemplars of the 2nd state.

Of the greatest rarity.

Sebald Beham shows Adam and Eve naked ... The bodies of the two protagonists are turned toward one another, and they look exchange glances. Both stand before a dark, cave-like background, which opens toward a flat landscape on Adam's right and Eve's left. Together, the pair of views forms a gate that anticipates the transformation of the world which follows the Fall of Man ... Of far greater importance to the artist than the incarnation of evil and the associated question of guilt is the depiction of the biblical figures themselves. Their nude forms entirely fill the relatively small copper engravings. Despite the small size of the sheets, Beham succeeds in giving the muscular figures an appearance that is simultaneously monumental and classical ... By holding the apple before her in her left hand and offering it to her mate, thereby underscoring the analogy between the round fruit and her well-shaped breast, she explicitly identifies human sin as carnal lust ... While Dürer foregrounds the antique-style conceptualization of the figures and the harmony of divine creation, Beham's focus is on human nudity and the resultant physical desire, an indictment of sinfulness that is addressed less to the first human couple than to the observer. In creating this effect, Beham deviates from his renowned model. He isolates the protagonists on two separate sheets, whose pictorial diagonals converge toward the genital areas of each figure. (K. Küster)



1541

IsB



8 *The Lady and Death.* 1541

Engraving, 7.9 x 5.2 cm

Bartsch 149; Pauli and Hollstein 150/I (of III)

Provenance: private collection, Germany

Brilliant, deep, sooty black early impression of the subtle memento mori.
Before the reworking of the pleat of the dress immediately underneath the sleeve,
and before the added blade of grass in the tussock to the left of the flowerpot.

With fine margins beyond the framing line, which appears to have been cut down
minimally above and with extremely fine margins beyond the platemark below.
In impeccable condition.

In the present engraving from 1541, Beham has direct recourse to his etching
The Lady and the Fool, which dates from the previous year. Below the Latin
admonition *Death abolishes all human beauty*, he repeats the couple of lovers
strolling past a grassy bench with just a few albeit highly telling alterations: the
charmer in the fool's costume now displays a skull under his fool's cap, and
presents his lover with an hourglass as symbol of the elapsing lifetime rather than
handing her carnations.



J. L. Levi has pointed out the close resemblances to Dürer's engraving *Young Woman Attacked by Death* from circa 1495, known as *The Ravisher* (Meder 76), and Hans Baldung Grien's Basel panel *Death and the Woman* from 1517: *These works (and numerous other images by Baldung) are all sexualized, showing Death seizing or embracing a woman. In Dürer's The Ravisher, the woman is seated on the lap of Death, and two of them are on a grassy bench that evokes a Garden of Love. In various works by Baldung, the images are sexualized by the nudity of the women and the embrace of Death. However these images differ from Sebald's in one important respect. Violence characterizes Dürer's The Ravisher and numerous images by Baldung where Death is a rapist who violates his victims. In contrast, Death is a courteous and attentive, albeit foolish, lover in The Lady and Death. Sebald's gentler image is in keeping with the playful approach that characterizes his prints.*

9 *Death and the Standing Nude Woman.* 1542

Engraving, 7.4 x 4.9 cm

Bartsch 150; Pauli and Holstein 151/1 (of III)

Provenance: Yorck von Wartenburg (Lugt 2669)

C. G. Boerner, Leipzig, auction CLXXVI, no. 251

Gordon Nowell-Usticke

Christie, Manson & Woods LTD, London, auction, June 28, 1978, no. 84

German private collection



Superb impression of the extremely rare 1st state. *Before* the fourth diagonal hatchings on the woman's right shinbone and *before* all further reworking.

The early impression from the Yorck von Wartenburg collection mentioned specifically by Pauli, which G. Novell-Usticke absorbed into his famous Beham collection for the sake of its unsurpassable brilliance.

Printed in deep, sooty black ink with a delicate plate tone. Characterized in laudatory terms in the auction catalogue at C. G. Boerner, Leipzig 1932 as: *Selten so schön*. (Rarely as beautiful) The auction catalogue of the Nowell-Usticke-Collection, comments: *This impression is finer than the one in the British Museum*.

With 4–6 mm margins beyond the in part still inky platemark. In a perfect, pristine, fresh state of preservation.

In contrast to Beham's *Lady and Death* (Hollstein 150), which remains wholly indebted to transalpine pictorial traditions, the present composition draws instead on Italian versions of the subject:

The nude woman ... is an idealized, classicizing figure, a distinct type within the œuvre of the Behams. The winged figure of Death derives from an Italian tradition for the depiction of Death. The two figures appear in a setting that includes ruined architectural fragments of the type that fascinated humanists and appeared frequently in Italian art. One of these architectural fragments, located in the lower right corner of the engraving, bears the Latin inscription and calls to mind the humanist interest in classical inscriptions. The Italian references in Death and the Maiden are as much a part of the subject as the memento mori theme. Sebald seems to have intended the engraving for an audience that would delight in his presentation of a northern theme in a pictorial language reminiscent of Italy and classical antiquity. (J. L. Levy).





WILLEM VAN BEMMEL

1630 Utrecht – Wöhrd near Nuremberg 1708

10 *Landscape with Walking Man and a Boy Carrying a Basket.* Ca. 1654

Etching. 11.1 x 17.8 cm

Not mentioned by Le Blanc and Wurzbach; Weigel 12622; Hollstein 7

Provenance: Th. Graf (Lugt 1092a)

F. Quiring (Lugt 1041c)

Of the greatest rarity, like all etchings by van Bemmél, whose print oeuvre consists of only 9 etched landscapes.

The charming single sheet was undoubtedly executed around the same time as the series of 6 landscapes (Hollstein 1-6) dating from 1654. At that time, van Bemmél was presumably still in service of the Landgrave Ernst I of Hessen-Rheinfels-Rotenburg. Shortly thereafter, he seems to have embarked upon an extended trip to Italy, before settling finally in Nuremberg in 1662, where he was known as a *fürtrefflicher* (excellent) landscape painter (Sandrart).



11 Cow Drinking. 1680

Etching. 28.1 x 37.7 cm

Bartsch I/I (of II), Dutuit and Hollstein 1/II (of V)

Provenance: F. Gawet 1806 (Lugt 1005 and 1069)

E. Galichon (Lugt 856)

A. Artaria (Lugt 33)

T. Graf (Lugt 1092a and 1092b)

F. Quiring (Lugt 1041c)

C. G. Boerner, Düsseldorf, Neue Lagerliste 53, 1969, no. 11

German private collection

Berchem's most celebrated print. (G. S. Keyes)

The most fully developed master print by this artist in a superb early impression of almost overwhelming luminous charm, as offered by only the very first impressions, in which the calligraphic lines, which still display a deep, almost sooty black, contrast brilliantly with the intentionally unworked areas, which give the impression of being dazzled by strong light. *Ces épreuves sont extrêmement rare*, as Bartsch has remarked.

Prior to the later publisher's address of N. Visscher and Leon Schenck, and prior to its deletion.

The earliest attainable state, given that the two proof copies from the 1st state are found today in the Collection Dutuit, Paris and the British Museum, London.

With the platemark or extremely fine margins beyond it. Isolated, painstakingly repaired areas of damage have not deterred even major print collectors from acquiring this brilliantly printed exemplar for their collections, as the sheet's illustrious provenance suggests.

In what is probably his last etching, the artist celebrates one of his most beloved bucolic subjects, a herd of cattle with a group of herdsman at a watering place in the shadow of ruins from Roman antiquity: *In the case of The Cows at the Watering Place, Berchem incorporates animals into a larger composition of great elegance. The ample, open foreground is hemmed in by massive ruins and steep hills jutting up immediately behind. Berchem virtually omits the far distance, only offering a glimpse of remote hills, largely screened by the peasants at right. Clifford S. Ackley felicitously described the "balletic grace" of the sujet while stressing Berchem's reliance on strong contrasts and rhythmic, calligraphic contours. (G. S. Keyes)*



12 *Le Moulin de la Roche.* 1846

Etching. 17.7 x 25.3 cm

Le Blanc 40; Béraldi 67, *Inventaire du Fonds français. Après 1800*, tome 2, p.. 511, no. 82

Plate 3 from the series *4 Paysages à l'Eau-Forte*

Excellent early impression of a hitherto undescribed state: *before* the later numbering.

On slightly grey chine collé.

The series of *4 Paysages à l'Eau-Forte* is regarded as one of the artist's major works, and is virtually never found on the market in its complete form. The individual plates were executed directly from nature.

Bléry was Meryon's teacher, and served the younger artist as an example. His graphic œuvre is especially intriguing in this context.



Wagon fort. 1846

St. Mary's, N.M., 1846



13 *The Hour of Death.* Ca. 1643

Etching. 13.2 x 9.0 cm

Bartsch 108/II; Rovinski (*Élèves de Rembrandt*) column 21, no. 18/III*;

Hind †310; Hollstein 18/IV

This beautiful Rembrandtesque composition, which was still regarded by Bartsch as the work of that master, is today regarded as belonging indisputably to the œuvre of F. Bol.

Conceived as an illustration for J. Krul's *Pamphiere Wereld*, published in Amsterdam in 1644, the composition was also used in *Den Christelyken Hovelingh*, a play by the same author.

The nearly complete book page except for a small area of paper loss on the lower left corner. With signs of minimal wear. The platemark partially broken. A worm-hole (?) at upper left, partially with old backing.

F. Bol's allegorical composition paraphrases Rembrandt's *Death Appearing to a Wedded Couple* (B. 109). The scene illustrates one of the didactic poems compiled by J. Krul for his devotional book, all of which warn against the corruptibility of the world, and specifically the human inclination to succumb to worldly pleasures: An elderly courtier, who has renounced mundane diversions to devote himself to religious studies, receives a visit in his improvised dwelling from Florentina, an elegant courtesan, who plans to seduce him. But he resists temptation. Instead, admonishing her that no one can escape death, he converts her to a chaste, Christian way of life.

14 *The Dogana, Venice.* 1913

Drypoint. 20.1 x 27.8

Cambell Dodgson, "The Later Dry-Points of Muirhead Bone,"

in: *The Print Collector's Quarterly*, vol. 9, p. 193; Cambell Dodgson and Harold Wright,

"Etchings and Drypoints of Sir Muirhead Bone (1908 – 1939)." London (unpublished)

[unpublished typescript in the British Museum (A1.7.20)], no. 296

Provenance: H. Stinnes (Lugt 1376d)

Gutekunst & Klipstein, Bern, auction XIII, 1938, no. 45

German private collection

Exquisite impression with a delicate plate tone, printed on fine Japanese paper.

In awareness of the sensitivity of drypoint technique, which makes possibly only a very few fully satisfactory copies, Bone at times printed his compositions in just a few proofs or in extremely small editions.

Signed.

According to Dodgson, *The Dogana, Venice* is among the finest compositions Bone produced in England in 1913, after returning from a two-year journey through Italy. Bone had spent the summer of 1912 in Venice, where he engaged in particular in sketching. Only six etchings featuring motifs from the city on the lagoon were produced on location, among them a view of the Dogana from the Zatterre (Dodgson-Wright 286). For the present composition, Bone shows a view from the lagoon which seems to enlarge the expanse of water, with a view of San Giorgio Maggiore across the Canale della Guidecca.





LA CAVITÉ DE LA MORT

15 LA COMÉDIE DE LA MORT. 1854

Lithograph. 21.6 x 15.0 cm

van Gelder 84/quatrième tirage (of six tirages); Préaud, exhib. cat. *Rodolphe Bresdin ...*, Paris 2000, no. 130/III (of V)

Brilliant impression on crème-colored chine collé from the 1st edition published by Lemer cier in Paris in 1861. Before the deletion of the address “r. S^t Rome, Toulouse” on the right.

Before the later editions from the same year, as well as those from 1867, 1873, and 1880.

With wide margins. Extremely fresh and in a completely unpressed state of preservation, still with distinctly embossed traces of the lithographic stone.

“La Comédie de la Mort,” de Bresdin, où dans un invraisemblable paysage, hérissé d’arbres, de taillis, de touffes, affectant des formes de démons et de fantômes, couverts d’oiseaux à têtes de rats, à queues de légumes, sur un terrain semé de vertèbres, de côtes, de crânes, des saules se dressent, noueux et crevassés, surmontés de squelettes agitant, les bras en l’air, un bouquet, entonnant un chant de victoire, tandis qu’un Christ s’enfuit dans un ciel pommelé, qu’un ermite réfléchit, la tête dans ses deux mains, au fond d’une grotte, qu’un misérable meurt, épuisé de privations, exécuté de faim, étendu sur le dos, les pieds devant une mare. (J. K. Huysmans)

According to M. Stufmann ... *There can be little doubt that Bresdin’s Comedy of Death stands in the pictorial tradition of The Temptation of St. Antony, shaped so fundamentally by Bosch. However, Bresdin – from whom no self-portrait exists – has shifted this saturnine vision of a melancholic in a personal, autobiographical direction: like Flaubert, he identified with the saint, who, now become an artist, no longer anticipates any escape, nor any reward for conquering temptation.*

16 *La Mère et la Mort.* 1861

Etching. 14.2 x 13.0 cm

Van Gelder 104/II (of IV); Préaud, exhib. cat. *Rodolphe Bresdin*, Paris 2000, no. 137/II (of IV)

Brilliant impression on crème-colored chine-collé.

With 2–3 cm margins around the platemark.

The composition was published, probably in a very small edition, and printed by A. Delâtre, as a supplement to the 11th issue of *Revue Fantaisiste*, edited by Théophile Gautier.

On a recommendation from Ch. Baudelaire, Bresdin – who was staying in Paris again beginning in mid-March of 1861 – became acquainted with T. Gautier. Soon afterwards, in the 5th issue of *Revue Fantaisiste*, published on April 15, 1861, Gautier announced to his readers that beginning on May 1st, *une magnifique eau-forte par M. Rodolphe Bresdin* would be inserted in each forthcoming issue of the biweekly literary magazine. The higher price of this luxury edition may have deterred subscribers, and most of the copies of the ensuing issues were delivered without the artist's supplement. The magazine was discontinued with the 19th issue, published on November 19, 1861.

REVUE FANTASIE





17 *Jupiter and Antiope*. Ca. 1630/40

After C. van Poelenburch

Etching. 16.9 x 21.1 cm

Bartsch and Wurzbach 5; Hollstein 12

Watermark: crowned coat of arms

Provenance: J. Huber, Wien (?) (cf. Lugt 1267c)

Unknown collection "M" (not in Lugt)

T. Graf (Lugt suppl. 1092*)

Ce morceau est un des plus remarquables que nous ayons de la pointe de Bronckhorst. Il est rare. (A. von Bartsch)

The greater part of van Bronckhorst's graphic œuvre was based on compositions by C. van Poelenburch, who had returned to Utrecht in 1625 or 1626 following a stay in Italy that lasted several years. Bronckhorst, who had been trained as a stained-glass painter, and was still active in this medium in the late 1640s, had returned just a few years earlier from Paris to Utrecht, where, as Houbraken reports, he is said to have received instruction in painting from Poelenburch.



18 *La Place Pigalle en 1878.* 1878

Etching, drypoint, aquatint, and vernis mou. 25.1 x 34.4 cm
 Bourcard 129/IV (of V); Bourcard-Goodfriend 129/IV (of VI)
 Provenance: Daniel George van Beuningen (Lugt 758)

Extremely rare. Working proof printed on wafer-thin Japanese paper.

Mounted on thin cardboard, probably by the artist himself, because of the fragility of the paper, and in order to stabilize the irregular tearing on the lower edge of the plate. Fully signed with pencil, with the red monogram stamp, and labeled by Buhot as the “Deuxieme Etat.”

Bourcard identifies only 6–7 copies of the present printing state, which he classifies as the 4th state; generally speaking, no edition has been identified for this composition, which was repeatedly reworked by Buhot.

In relation to the 3rd state, Buhot has fundamentally reworked the entire composition, in particular all of the border areas: on the left, the composition has been narrowed by a strip measuring 1.5 cm, which displays various test proofs. One of the two groups of horses with a rider seen from behind has been added, and the new group of houses in the middle ground sketched in with just a few lines.

The numerous figural croquis which formerly flowed into the main image in the marginal areas have been removed. Reinserted instead in altered form on the right is a view of the Place Pigalle, which now appears as a vague, dreamlike ‘picture within a picture.’ Present once again, in somewhat reduced form, is a funeral cortege, shifted now however toward the right. Also new is the sketchy depiction of a young man on the lower right.

Neither Bourcard nor Goodfriend mention the shark-fin-shaped test of the roulette along the lower edge. S. A. Campbell, who is currently working on a new catalogue raisonné for the prints of Buhot, states that this feature is unique, and is known only through the present impression. According to his new nomenclature, it is a question here of a 6th among altogether 9 states.

Described by Bourcard both technically and thematically as *très typique*, and doubtless one of Buhot’s most attractive sheets.

19 *The Crossing of the Red Sea.* 1629

Etching. 12.7 x 23.6 cm

Lieure 665/II (of VII)

Provenance: private collection, Brandenburg

A superb copy of the most marvellous brilliance.

Early impression of the second state classified by Lieure as *rare* – the earliest attainable since the 1st state is documented only as a unicum owned by the British Museum – with the name of the artist and the address of the first publisher, Israel Henriet. Even before damage to the plate in the area of the crest of the tidal wave, which occurred soon afterward. Before all later reworkings and publishers' addresses.

The delicate, miniature-style background, etched with a deliberate light touch by the artist, is shown to its best advantage in the present copy, endowing it the desired effect of depth.

Cut down to the platemark. In a flawlessly fresh state of preservation.

The Crossing of the Red Sea is the first composition Callot submitted for publication to his boyhood friend, the Parisian painter, engraver, and publisher Israel Henriet.



*Tabulam Hanc Aream Proprio et Exquisito Martæ Incesam Jacobus Calottus Nobilis Lotharingus 'Dono Dedit Esraeli Henrichetto Opus
 Perfectissimum Amicorum Optimo et Sincerissimo. Esraeli Henrichetto Opus*



20 *Combat a la Barriere. –*
Combat at the Barrier. 1627

The complete series with title page and 9 sheets, as well as 1 of the 2 discarded compositions and the 2 small emblematic sheets. Etching. 15.7 x 11.1 cm; 15.3 x 24.0 cm; 14.9 x 22.2 cm; 14.7 x 22.1 cm; 15.2 x 24.2 cm; 15.2 x 24.0 cm; 15.1 x 24.0 cm; 15.3 x 24.1 cm; 15.0 x 24.0 cm; 15.0 x 23.8 cm; 7.6 x 23.6 cm; 4.4 x 6.5 cm; 4.4 x 6.4 cm

Lieure 575/II (of III), 576, 577, 578/I (of II), 579-582, 583/II, 584, 585, 587, 588

Watermark: double C with Cross of Lorraine (Lieure Wz 29), post horn,

Lorraine side mark (Lieure Wz 36); Engel (Lieure Wz 26)

Provenance: Cheval de Damery (Lugt 2862) [Lieure 576 and 578]

The rarely complete series in splendid early impressions, together with the two emblematic sheets referred to by Lieure as *RRRR (de la plus grande rareté)*, as well as the first composition, the *Entrée de MM. De Couvonge et de Chalabre*, which was ultimately discarded due to its small format, and which has been classified by Lieure as rare.

The title sheet prior to the later royal privilege. The *Entrée de MM. De Vroncourt, Tyllon et Marimont* still prior to the removal of the two ships in the background.

Consistently in a flawlessly impeccable, fresh state of preservation.

In his celebrated series *Combat à la Barrière*, Callot documents the embellishments and scenes of the grand festival organized by Duke Charles IV of Lorraine on February 14, 1627 in the Salle Neuve of the Palace of Nancy in honor of his cousin, the Duchess of Chevreuse. Having become involved in a failed conspiracy against Louis XIII, she had been obliged to flee France a year earlier, and had found political asylum in Lorraine, which sought to demonstrate its independence from its powerful neighbor France through this calculated affront. The splendid festivities represented a staging of this policy, and were hence exploited for propagandistic ends. H. Humbert describes the course of events in detail. His book appeared that same year, accompanied by 10 etchings by Callot, who had designed the festive decor in collaboration with the court painter Claude Déruet.



Entrée de Monsieur de Macey.



Entrée des sieurs de Vroncourt, Tyllon, et Marimont.





Entrée de Monsieur de Couvongor, et de Monsieur de Chalabre.

En Callor la. et F.

*Cet entrée est de Monsieur le Comte
de Brionne Grand Chambelan de
son Altesse, représentant Jason*

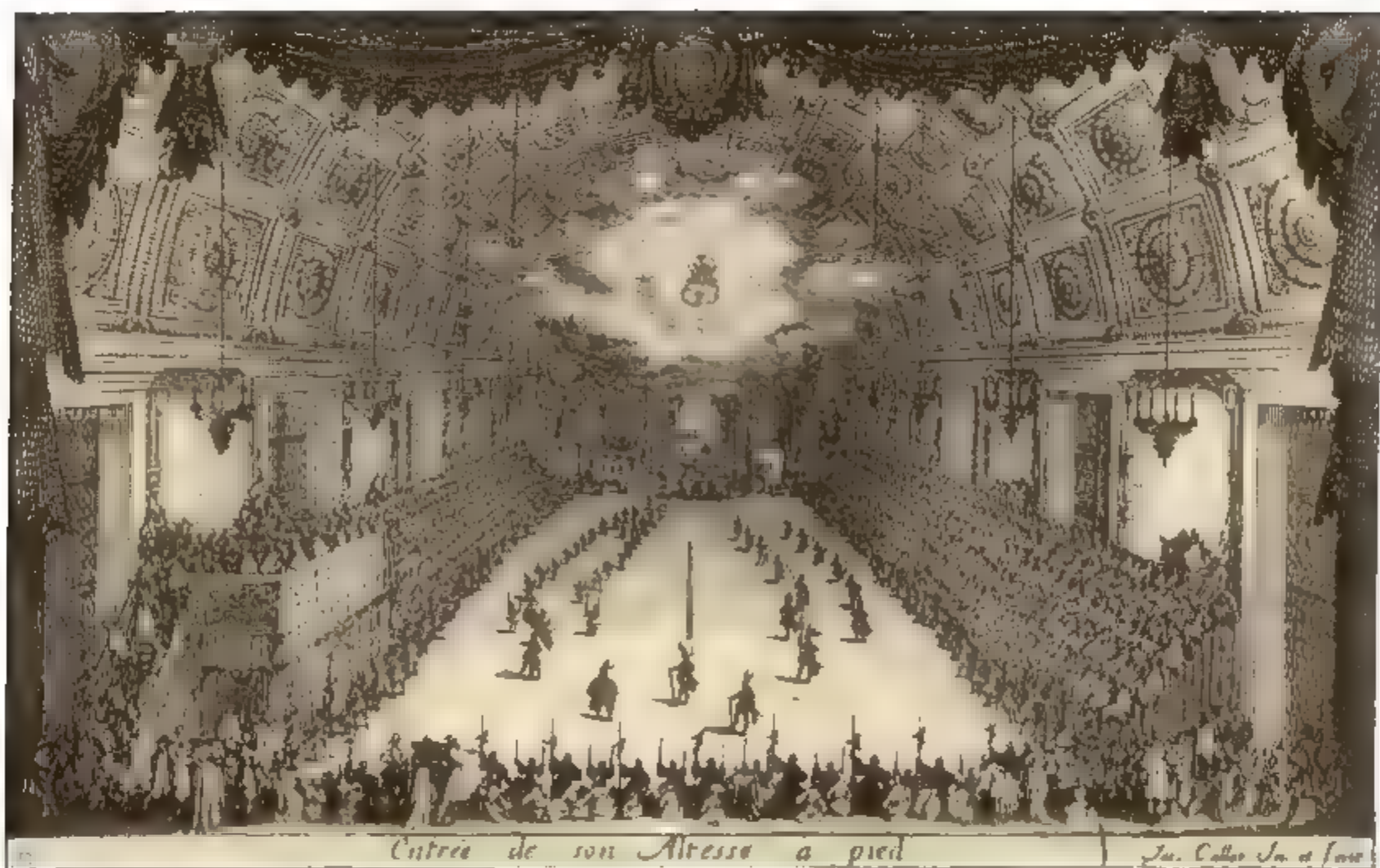


Entrée de Monseigneur Henry de Lorraine
Marquis de Moy sous le nom de Pirandre



Entrée de son Altesse
representant le Soleil







21 *Sketch on the Tay.* 1908

Etching and drypoint. 6.1 x 15.7 cm
Rinder 404/V

One of the most atmospheric Tay landscapes by this artist in an exquisite, fine-toned impression on thin, ivory-colored Japan paper.

Signed in pencil by the artist.

With his technical brilliance, joined with an almost poetic expressive power, Cameron is among the best English etchers of classical modernism. Cameron integrated impulses from Whistler and Haden in equal measure, but was inspired in particular by Rembrandt's graphic œuvre.

The landscape etchings produced at the start of the 20th century, in particular the Scottish subjects, are generally regarded as the idiosyncratic highpoint of his artistry:

On a grandiose conceptual basis, he offers us a monumental depiction of a splendid, divine natural world, presenting it with marvelous simplification, its impact all the more powerful because its broad, planar language is nonetheless built on the mainstay of the line. (H. W. Singer)



22 *Mestre.* Ca. 1741-44

Etching. 30.1 x 43.1 cm

De Vesme 3; Bromberg 3/II

Watermark: ■ (Bromberg Wz. 50)

Powerful, deep black impression of this lovely view of the landing place in Mestre known as *le Barche*. Regarded by Bromberg as among the most fully-developed compositions from this series of images by the great master of the Venetian veduta, which first appeared in 1744 under the title *Vedute / Altre prese da Luoghi altre ideata*.

With margins around the platemark measuring up to 5.5 cm. Immaculately fresh.

Canaletto dedicated this publication, which encompasses his entire print œuvre, to Joseph Smith, a merchant banker who had lived in Venice since 1744, and who also served as the British ambassador. As a collector as well as a promoter of works by Canaletto, he maintained mutually beneficial relations with the artist until the latter's death.

As the title of the series suggests, the views – produced beginning in 1735, possibly in response to encouragement from Smith – are not faithful depictions of Venetian localities, but instead imaginary versions of La Serenissima based on free interpretations of actual places.

In his relatively short career as a painter-etcher, Canaletto developed a highly original graphic style that extended his artistic vision into unforeseen dimensions. Experimenting with informal approaches and new subjects, he evolved a lyrical view of Venice and the Veneto charged with tender nostalgia. The imaginary scenes waft us through a charming world freed from the restrictions of space and time. The etchings continue to seduce us with a rare essence distilled from the faded beauty of "La Serenissima" by one of her most talented native sons. (B. Wallen)





23 *Young man Wearing a Fur Headdress with a Headband,
Facing Right.* Ca. 1645/50

Etching. 11.0 x 8.1 cm

Bartsch 39; Bellini 30/I (of II); T. J. B. 46 Commentary 039 S2 (of S3)

Watermark: anchor (?) in a circle below a star

Provenance: Colnaghi, London, stock number "c 19665"

Magnificent impression before the later black mark on the right shoulder. Still with the intensively inky platemark.

Printed in deep black ink with a delicate plate tone, allowing the composition, produced by handling the etching needle as a sketching tool, to display its 'Rembrandtesque' chiaroscuro to best advantage.

With unusually wide margins that measure 5–7 cm. In a perfect, pristine, fresh state of preservation.

This virtuoso study of a youth who wears a headdress adorned with feathers and looks back over his shoulder belongs to the series of oriental character heads.

Castiglione may have etched some of them when still in Genoa, while most date from his stay in Rome in 1647–51. Hence, the artist's proud reference to himself as a 'Genovese,' which makes sense only for someone working abroad.

With regard to both the subject and the etching technique, Castiglione has recourse to Dutch prototypes. Unmistakable here is his familiarity with the so-called "Tronjes" of Rembrandt and Lievens. Executed in the late 1630s as exemplary character studies, they probably arrived in Italy shortly afterwards. Rembrandt's etchings were admired in Italy beginning in the second third of the 17th century. His influence on Castiglione's work is conspicuous in the 1650s, hence S. Welsh Reed's proposed date of circa 1650, whereas Bellini regards an earlier one to be possible.

24 *Man with a Mustache, Wearing a Fur Headdress,
Facing Left.* Ca. 1645/50

Etching. 18.2 x 14.8 cm

Bartsch 49; Bellini 42; TIB 46 commentary 049 S2

Excellent, deep black, almost burry impression of outstanding quality.

With fine margins around the platemark.

Fantastic and realistic, calculated and impetuous, the so-called Large Oriental Heads are among Castiglione's most striking works as an etcher. Strikingly speaking, the series ... belongs to the tradition of imaginary physiognomic studies that began with Leonardo da Vinci. However, the immediate source for their ethnographic styling and psychological implication is the early etchings of Rembrandt and his circle ... Beyond such artistic references, the costume and attitude of all six subjects are informed by the artist's experience of actual non-European types in the thronging Mediterranean port of Genoa. All is then subsumed by the sweeping movement, flickering light, and dense filigree of Castiglione's singular hand. (J. Bober)

PLATE 1
FIGURE 1



25 *Tobit Burying the Dead.* Co. 1647/51

Etching. 20,4 x 29.8 cm

Bartsch 5; Bellini 58; T.I.B. 46 commentary 005

Watermark: IHS

Provenance: J. Barnard (Lugt 1419)

Splendid print of the Rembrandtesque composition. Brilliantly printed in deep black with a delicate plate tone, which appears to be wiped clean in places, thereby enhancing the intended luminous dramaturgy in a felicitous way.

For the most part with fine margins around the platemark, trimmed down to it in places. Except for remains of old hinges on the back, in an impeccable, utterly pristine state of preservation.

The sole light source in Tobit Burying the Dead is again a torch, so bright that a bystander has to cover his eyes. We see the pious Tobit watching over a corpse as it is prepared for burial, the effluent light symbolizing the sanctity of Tobit's act, the surrounding ruins foreshadowing the fate of the Assyrian empire. (T. J. Standring and M. Clayton)





26 *The Divine Charge to the Three Estates.* Ca. 1585–86

After M. de Vos

*The Task of the Church**The Task of the Worldly Powers**The Task of the Laboring Classes**The Reward for Fulfilling the Tasks*

Series of 4 sheets, Engraving. Each ca. 22.8 x 29.8 cm

Hollstein 461-464; New Hollstein 1070/I (of II), 1071/I (of III), 1072-1073/I (of II);

Hollstein (M. de Vos) 1257/I (of II); 1258/I (of III); 1259–1260/I (of II)

Watermark: coat of arms (like Heawood 531-532, dated The Hague 1599)

The complete series in a homogenous set of quite outstanding impressions, with a delicate plate tone, from the first edition published by Philips Galle. Before the reworking of the second sheet, and before the later address of Carel Collaert.

With paper margins measuring between 0.5 and 3 cm. With small, isolated marginal tears, all of them outside of the compositions, otherwise in a pristine state of preservation.

Inspired by the poetry of Dante, Boccaccio, and Petrarch, the conjunction of the motif of the imperial triumphal procession and early humanistic allegory enjoyed a special efflorescence in 16th-century prints.

Collaert's series celebrates the medieval-early modern model of society as constituted by Three Estates in the form of the triumphal procession of a divinely ordained order. Incumbent upon each estate, whether the clergy, the aristocracy, or the peasantry as representatives of the laboring classes, is a specific and so to speak salvifically relevant task, whose fulfillment by humanity – in reliance upon the three Cardinal Virtues of Faith, Hope, and Charity – paves the way for the heavenly bliss, at least according to the scene on the final sheet.

The clergy, as the First Estate, reveals Truth in a splendid chariot that is guided by Faith. Its unconventional draft animals, a lamb, a snake, and a dove, are presumably references to sentences spoken by Jesus as reported by Matthew in connection with the mission of the Apostles: *Behold, I send you forth as sheep in the midst of wolves. Be ye therefore wise as serpents, and harmless as doves* (Matthew 10:16). In the background, there is preaching, baptism, sins are forgiven, a mass is celebrated, and alms are distributed.

Needless to say, the worldly powers are accompanied by wisdom. Justitia guides the splendid chariot of the Second Estate, whose draft animals are named Punishment and Reward. Correspondingly, the background displays troops marching into the field, but also a memorial monument.

The Third Estate, finally, assisted by Obedience, bears the burden of providing the means of subsistence. Its cart is guided by Patience, which is drawn by a team consisting of an ox and a donkey, referred to as Labor and Perseverance. These draft animals are loaded with all types of farming equipment, tools, and even a painter's palette.

The preparatory drawings by M. de Vos, which are dated 1585 and 1586, are found today in the Musée du Louvre, Paris.



Spemque perdata Morsu fuit
Dei persequere ut possit fuisse potest.
AD AMPLIAM ET REVERENDUM DOMINUM D. IOANNEM IARACIVM DEVI VEDASTI APUD ATREBATE AIBATEM MINISTRIVM,
THILIVS VALLAEVS DEDICAVIT.



Ubi perit datus regnum
Ergo datus est tunc pulchrum
Ad hunc regnum fuit in fuit
Pater regnum perit datus
Dei perit regnum regnum
Pater hunc fuit regnum PRINCIPES



Quis forte suspexit, pueri & legibus
 pueri, & legibus, & legibus, & legibus

Pueri, & legibus, & legibus, & legibus
 Cui pueri, & legibus, & legibus, & legibus

Ad pueri, & legibus, & legibus, & legibus
 Ad pueri, & legibus, & legibus, & legibus

7



אלוים

Hic pueri, & legibus, & legibus, & legibus
 Pueri, & legibus, & legibus, & legibus

Qui pueri, & legibus, & legibus, & legibus
 Summe Dei, & legibus, & legibus, & legibus

Sive, & legibus, & legibus, & legibus
 Nos, & legibus, & legibus, & legibus

4

HONORÉ DAUMIER

1808 Marseille – Valmondois 1879

27 *Une nouvelle Connaissance. —*
A New Acquaintance. 1846

Lithograph. 33.5 x 24.8 cm
Deltail 1176/I (of II)

Sheet 88 from the series *Les Beaux Jours de la Vie*

One of the extremely rare 1-2 trial proofs; with the title inscribed in pen and ink as a guide to the printer.

UNIQUE in this form!

Working proof; in view of the sheet's tremendous rarity, the fold marks (visible for the most part only on the reverse) and slight foxing stains can certainly be overlooked.

Les Beau jours

88



Une nouvelle Connaissance.

— ah! madame ... je t'en ai retrouvé Zémire, mais je
crains bien d'avoir perdu mon cœur!...

28 *Jeune tigre jouant avec sa mère.* Ca. 1831

Original lithography stone. 22.0 x 27.3 x 3.3 cm

Cf. Delteil 91/VI

Exhibition: "Eugène Delacroix, Staatliche Kunsthalle," Karlsruhe 2003/2004, no. 84

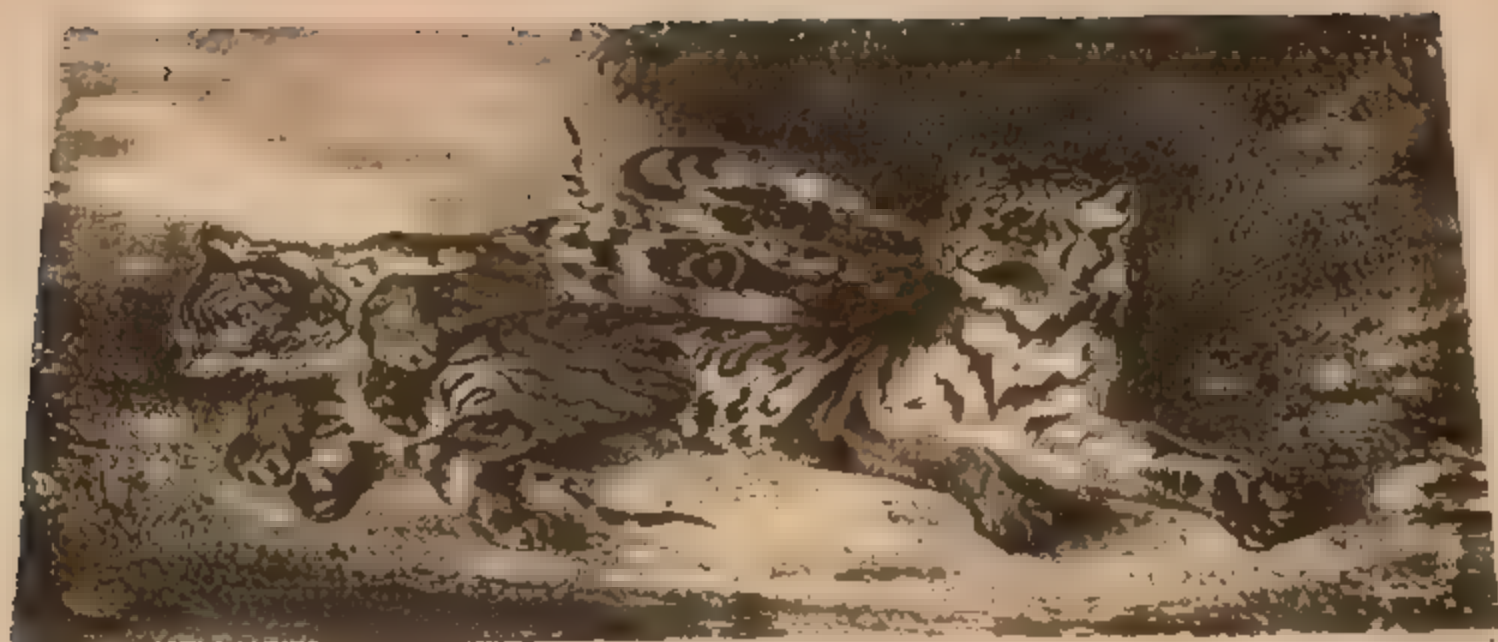
One of the rare original lithography stones of Delacroix, on which the artist worked in early 1831.

This composition, especially charming by virtue of its playful character, was produced for the publisher Achille Ricourt after a painting that had been displayed at the salon of 1830, and had been acquired by Auguste Thuret for his eldest son as a 21st birthday present (Louvre, Paris). The enclosed sheet, in a brilliant early impression from the 1st state, was published by the art magazine *L'Artiste*.

L'ARTISTE.



Jeune tigre jouant avec sa mère





29 *Deux grandes Pastorales.* 1780

After J.-B. Huet

Two sheets. Etching and lavis manner, printed in color from 3 plates.

Each ca. 27.7 x 34.6 cm

Inventaire du Fonds Français, Graveurs du XVIII^e siècle, tome VII, p. 488, no. 23

Watermark: crowned coat of arms (fragment)

The celebrated pendants in splendid impressions that vividly display the sophistication with which Demarteau translated the coloristic richness of Huet's watercolors into his own medium through the skillful overprinting of just three plates in black, blue and red. The finely differentiated tonal values congenially reproduce the delicate mellifluousness and impressive naturalness with which Huet shaped his highly atmospheric pastoral scenes.

Beginning with his first participation in the Parisian Salon of 1769, Demarteau inspired the enthusiasm of the public with perpetually new variants of rural bucolic idylls from the peasant and shepherd genre. With their masterful depiction of animals, their delightful freshness and hint of naive naturalness, they diverge markedly from the works from the School of Boucher.

After taking over his uncle's workshop following the latter's death, Demarteau selected in particular models from the hand of Huet for his publications, which appeared under the new, posh address of "Cloître St. Benoît."

In a catalog of his own and his uncle's sheets, encompassing 729 works, and published in 1788, Demarteau offered the present compositions as pendants under the numbers 601 and 602, each priced at 4 livres.

The set in the original combination, with even margins around the framing lines. Apart from minimal, isolated spotting and barely perceptible yellowing along the margins, impeccable and still displaying a marvelous coloristic brilliance.





30 *The Virgin Mary with the Infant Christ and Saint Anne.* Ca. 1500

Engraving. 11.5 x 7.0 cm

Bartsch 29; Dodgson 26; Meder 43/a (of c); Schoch-Mende-Scherbaum 27

Excellent, early impression. Just as demanded by Meder for the a-variant: *Clear and sharp, rich in contrasts, Mary's protruding hair distinct.* Prior to the later scratches above Mary's head and Anne's right leg.

With fine margins around the still inky platemark.

Dürer's perhaps most unconventional image on the theme of St. Anne with the Virgin and Child; with the adoption of the Feast of St. Anne into the Roman festival calendar by Pope Sixtus IV in 1481, the Virgin's mother became the object of a rapturous cult of ancestor worship.



Mary and Anne stand together as equals beneath the celestial apparition of the Holy Trinity. Here, the succession of generations is given a novel formal arrangement: the statuesque, matronly figure of Anne, who is shown en face, touches the head of the Christ Child – who rests in the arms of the youthful Virgin – in a gesture of blessing. Unusually, the mother of God is shown from the rear in lost profile, in a state of lively movement, with long wavy hair and a billowing skirt ... Individual pathos motifs combine to form an animated "figura serpentinata" that does not disclaim its Italian models – for example the Muses in Mantegna's Parnassus, with their intricate dance steps. (R. Schoch)





31 *The Crucifixion.* Ca. 1509

Woodcut. 12.9 x 9.8 cm

Bartsch 40; Meder 149/I (of V b); Schoch-Mende-Scherbaum 210

Watermark: Bullshead (M. 70)

Provenance: North German private collection

Sheet 25 from the *Small Woodcut Passion*

Very fine proof, before the Latin Text on the verso.

With 1 mm margins around the framing line. Impeccable.

Against a darkened sky, Dürer shows us Christ's lacerated body on the cross. Soldiers are grouped to the right, while Christ's followers stand on the left, near the cross. John raises his hands in a gesture of lamentation. A trio of women mourn in a more subdued fashion, while Mary Magdalene throws herself at her savior's feet. (M. Haas)



32 *The Babylonian Whore.* Ca. 1496–98

Woodcut. 39.2 x 27.8 cm

Bartsch 73; Meder 177/IV (of V); Schoch-Mende-Scherbaum 125

Provenance: Reverend J. Burleigh James (Lugt 1425)

Henry Foster Sewall (Lugt 1309)

Pierre Sentuc (Lugt 3608)

Sheet 15 from the *The Apocalypse*

Latin text edition of 1511

Brilliant, deep black, unusually homogeneous impression of rare beauty.

With 7–9 mm paper margin around the framing line. In quite excellent condition.

According to Wölflin, this composition is the earliest sheet in the series, *perhaps even representing the inception of the work as a whole. This would suggest that Dürer found this subject particularly attractive... It is well known that for the whore, the beautiful, alluring woman, Dürer used the likeness of a Venetian woman he had drawn from life. His imagination could hardly have devised a more seductive type. How often since then, up until Gabriele d'Annunzio, has Venice been extolled as the city of wantonness! – The astonished, sheepish crowd, the object of this seduction, has been built up from individual characters. One thinks of Signorelli's contemporary depiction of the Antichrist in Orvieto. Only a monk has fallen onto his knees before the whore in an attitude of devotion.*





33 *Joachim and the Angel.* Ca.1504

Woodcut. 30.1 x 20.9 cm

Bartsch 78; Meder 190/II (of III h)

Sheet 3 from *The Life of the Virgin*

Latin text edition of 1511

Very fine impression.

The full sheet showing the quire signature below the image.

The woodcut shows Joachim in the fields, having fallen to his knees in fear before the angel, who looms above him, appearing with great clarity against the dark forested backdrop. In this diagonal composition, with its large figures, Dürer positions the encounter between the two protagonists in the foreground. Light is used to model the lucid, large-scale treatment of the figures, and endows them with dignity despite the expansive view from an elevated vantage point. Paraphrasing the fate of Joachim are gnarled willows that nonetheless issue forth sprouts: despite his advanced age, he is to be given a child by the grace of God ...

Because of its balanced spatial arrangement and the clear, monumental treatment of the main figures, the woodcut is unanimously regarded as one of the last prints Dürer created for The Life of the Virgin before his departure for Italy around 1504/05. (A. Scherbaum)

34 *The Flight into Egypt.* Ca. 1503

Woodcut. 30.1 x 20.9 cm

Bartsch 89; Meder 201/II (of III f); Schoch-Mende-Scherbaum 179

Watermark: triangle with flower

Sheet 14 from *The Life of the Virgin*

Latin text edition of 1511

One of the most beautiful and sought-after compositions from the series.

Very fine impression displaying a thoroughly homogeneous print quality.
The small gap at top left, found already in the very early impressions, retouched with ink, as is usually the case.

With extremely fine margins around the framing line. Impeccable

According to Panofsky, the first "forest interior" created using the woodcut medium.

The prominence in this print of the stately date palm at left is explained by a traditional literary and artistic motif associated with the Flight into Egypt. The Book of Infancy relates that the Virgin wished to eat some of the fruit, the tree bowed down to her. The form of the date palm and the other exotic tree behind Joseph were adapted from Schongauer's engraving of this subject (B. 7) in which small angels help to bend the tree. The subject gave Dürer the opportunity to create one of his most beautiful landscapes. There is a great profusion and variety of vegetation, and the wood is inhabited by a stag and rabbit glimpsed between the trees in the distance. (B. S. Shapiro)



35 *Hercules and Omphale.* 1590

After B. Spranger

Etching and engraving. 32.6 x 23.1 cm

Nagler Monogramisten 51; Kesting 8; Hollstein 2

Fine impression of the rare single sheet executed by Eisenh it with a combination of etching and engraving techniques on commission from the Nuremberg publisher Balthasar Caymox.

Cut down to the platemark or with very fine margins beyond it. With a barely perceptible horizontal drying fold. Otherwise in a fine state of preservation.

Eisenh it's *Hercules und Omphale* is based on a design by B. Spranger, who took up the theme of female power on a number of occasions. The likeliest model is a drawing in the Uffizi in Florence. Eisenh it, however, borrows only the figures of the humiliated hero and his haughty mistress, combining them effectively with a depiction of the Pillars of Hercules at Gades, a reference to one of his twelve labors. These create a contrast that allows his humiliation to seem all the more drastic. In the lines of text found beneath the image as well, Hercules admonishes the observer: *Trembling before the Maeonian club, and unarmed, I am now forced to apply these hands to a woman's distaff – hands that once struck fear in the sea, winged with sails, in the Earth, in wild beasts, in the Underworld and in Olympus, and in savage peoples. A woman, hardly fit to carry a distaff loaded with wool, carried weapons blackened with Lernean poison. O mortals, learn that there are poisons concealed in Love. Who Mars cannot conquer, is conquered instead, by love.*



*Hercules
loquitur*

*Quas mare velivolum, quas, terra, fene, areus, Olympus.
Immanes populi, quas timere manus.
Has ego Miconia' clara tremefactus, inermis
Femineæ toror supposuisse colo.*

*Femina tela cuncte Lemæis atra venenis,
Ferre gravem lana vide satis apta colum.
Discite mortales sine in amore Venena
Mars quem non poteris vincere vincit amor.*

B. S. inventor.

1590

Bab. Cuius.



36 *Two Men Seated at the Foot of a High Rock.* Ca.1650

Etching. 9,9 x 14,2 cm

Dutuit and Hollstein 46/I (of II)

Provenance: John Barnard (Lugt 1419)

Extremely rare, very pure early impression with the still fine, irregular framing line; prior to the reworking of the vegetation of the bushes and trees.

With their transparency and harmonious balancing of tonal values, only the initial impressions genuinely manifest this artist's exceptional artistic capacities.

Between 1645 and 1651, following apprenticeships with R. Savery in Utrecht and P. Molijn in Haarlem, Everdingen was active in Sweden and Norway before settling in Amsterdam. The mountain landscape he got to know there inspired many of his etchings, in which he uses quite straightforward graphic resources in order to render the shifting effects of light on the landscape in such a way that the viewer has the impression of direct experience: *Through his lively draftsmanship and richly contrasting compositional structure, this sheet too gives the impression of being a travel reminiscence: from the wooden house, concealed in a shallow depression behind tall trees, the protagonists have ascended the rocky outcropping and now experience the astonishing view across the wide valley and the castle in front of the forested mountainside.* (W. J. Müller)



CLAUDE GELLÉE
Called LE LORRAIN

1600 Chamagne (Lorraine) – Rome 1682

37 *The Four Goats.* Ca. 1630-33

Etching, 20.2 x 13.2 cm

Robert-Dumesnil 27/II; Blum 6/II; Russell 19 left section; Mannocci 8/III, left section (of IV)

Provenance: J. L. H. Le Secq (Lugt 1336)

Excellent impression.

Printed in a deep, vibrant black, magnificently clear, resembling a lightly sketched drawing in ink.

The left section of the composition, which was subdivided by the artist at an earlier point in time, probably due to a technical defect, of which only one impression is verified (in London). This work is regarded as the artist's earliest masterpiece.

After the lower margin had been cleaned, but before the black spots in the top right corner, caused by the oxidation of the plate.

Impeccable, with 2 mm paper margins around the platemark, which has been preserved in an unflattened state.

The renunciation of allusions to classical antiquity shifts the Arcadian motif into the modern era. It seems mundane, unspectacular ... Its larger theme is light. The tonal gradations which indicate shadows, partial shade, and light-flooded foliage ... are generated by using the etching needle as a kind of 'weaving' tool. Parallel lines and crosshatching alternate with stippled and frizzy passages. It required a precise understanding of etching technique to make everything appear light and airy and to position the strokes in such a way that they do not flow together into blots when etched. (M. Sonnabend)





*Le sommeil dont l'apais égale charitable,
Le bouvier & le Roy, l'heureux le misérable
Et nous faisant passer l'âme prezant des nuits,
Procure un doux relasche à nos tristes ennuys.*

H.

38 *Sleep.* Ca. 1616

Etching. 22.4 x 16.5 cm

Burchard 9/II; Hollstein 24/II; T.I.B. 53 Supplement p. 207, no. 019 S2;

New Hollstein 20/II

Watermark: Strasbourg Bend

The rare sheet in a quite excellent impression that is particularly charming atmospherically, whose pronounced plate tone seems almost to envelop the enigmatic composition in a gossamer-fine veil.

With paper margins measuring up to 2 cm around the tonally distinct platemark.

Burchard regards the first print works by the young Jacques de Gheyn III as being among *the most charming examples of the art of etching in early Dutch art.*

His allegory of sleep clearly refers to Karel van Mander's celebrated *Schilder-Boeck* of 1604, whose 6th book, entitled *Wbereldinge der figueren*, describes the personification of sleep as a youthful figure, since he is for mortals the most congenial of all of the gods. He is accompanied by a transparent horn from which true dreams emerge, and an elephant's tusk, from which menacing or false dreams issue forth. In de Gheyn's superb pictorial invention, in which the figure of Sleep is concealed almost entirely by the bizarre drapery formations of his garments, it is only the true dreams that escape from the transparent horn, rendered in the fantastically shaped, cartilaginous form of an ascending cloud of smoke. This corresponds closely to the message of the French verses along the lower border, which herald the blessings Sleep prepares for all men, whether kings or shepherds, and regardless of whether they number among the fortunate or the unfortunate.



Mauro Tini inven.

C. G. M. G. del.

*Avanzi d'interne Sale Egizie
'e di esterni Edificj.*

39 *Avanzi d'interne Sale Egizie è di esteri Edifici.* 1787

After M. Tesi

Etching and aquatint. 30.8 x 23.5 cm

Cf. Nagler Monogrammisten I, p. 1004, no. 2411; cf. Nagler (Tesi);

Katalog der Ornamentstichsammlung der Staatlichen Kunstbibliothek Berlin from 2644)

Effective, brown-toned impression of one of two aquatint sheets by Gini after the early Egyptianesque architectural fantasies of M. Tesi, who had died as a young man already in 1766, which were published in Bologna in 1787 under the pseudonym L. Inig as part of his *Raccolta Di Disegni Originale Di Mauro Tesi ...*

The moment was propitious: the *Recueils d'antiquités, égyptiennes, étrusques, grecques et romaines*, published between 1752 and 1767 – and hence a generation earlier – by Comte de Caylus, a key protagonist of 18th century reception of ancient Egypt, had given rise to a mood of artistic fantasy; at the court of Marie Antoinette, the fashion for all things Egyptian was in full bloom.

Throughout his lifetime, M. Tesi enjoyed the special favor of his mentor, Count F. Algarotti. The versatile, highly educated scholar and connoisseur of the arts and sciences was well-versed in theoretical discussions taking place in France, which were imparted in Rome by the stipendiaries of the "Académie de France," and which would decisively shape the reception of Egyptian art in Italy. It seems likely that he served as the stimulus for the fantastic architectural visions of ancient Egypt produced by his protégé in Bologna.

Produced even before G. B. Piranesi's celebrated and influential Egyptianizing interior decor for the "Caffè degli Inglesi" near the Spanish Steps (1765–1767), Tesi's designs are among the earliest independent evidence of Egyptomania in early Italian neoclassicism.

Only in 1769, three years after M. Tesi died while carrying out work on the tomb of his fatherly friend and patron Algarotti, did Piranesi publish his epochal designs in the *Diverse maniere d'adornare i cammini*.

According to Wiebel, Gini's *aquatint sheets which replicate drawings by Mauro Tesi [...] occupy a special position among 18th-century Italian aquatints, for on the whole, these consistently monochrome reproductions display a broad palette of subtle coloration, and in a few instances (depending, evidently, on their models), interesting examples of chiaroscuro effects in this medium.*

40 *The Captain of the Infantry.* 1587

Engraving, 28.6 x 19.4 cm

Bartsch 126; Hollstein 254; Strauss 252; New Hollstein 287

Watermark: crowned coat of arms with lilies

Splendid impression of one of the two depictions of soldiers engraved single-handedly by Goltzius in the year 1587. *Of the two prints, The Captain is the most striking because of its unconventional composition. The body is pictured in profile, but the captain looks the viewer straight in the eye. This, in conjunction with the abrupt curtailment of the lance he holds in his left hand, lends the image an aggressive, confrontational air.* (M. Schapelhouman)

In the context of the Dutch rebellion against Spanish rule, this print assumes an immediately propagandistic character. The dynamic, statuesque quality of the pose, in conjunction with the body language, underscores the captain's importance within the infantry as an exemplary, steadfast military leader, an effect reinforced by the lines of verse along the lower edge:

As the military leader who leads the way, I make sure that the morale of the pupils of Mars remains unwavering, exhorting them to defy all danger.

The portrayed figure may be Jacob Ruyckhaver of Haarlem.

With margins around the framing line and with the complete verse along the lower border. Impeccable.



N. 1587 K. H. 1625
*Precius instructis reddo Dux Martis alumnos,
Sperare dum doceo cuncta perida, meo.*

D



Que pico de Oro!

41 *Que pico de Oro!*
What a Golden Beak! 1797/98

Etching, aquatint, and engraving, 21.7 x 15.1 cm
 Delteil 90/I (of II); Harris 88/II (of III.12)

Sheet 53 from *Los Caprichos*

This intriguing impression can certainly be assigned to the group of so-called *trial proofs with corrections* described by Harris ... on *slightly different ... a little heavier ... paper than that used ... for the first edition ... They may have been made to test an alternative paper.*

With 3.5–5.7 cm margins around the platemark. In perfect, pristine condition.

According to A. E. Pérez Sánchez, *In the Prado commentary, as so often, the attack is mitigated; there is talk of “an academic conference” of loquacious, ignorant physicians. The manuscript in the Bibliotheca Nacional, however, is directed more bluntly against “the parroting pulpit orators” and “their simpleminded listeners.” An audience from which the monks themselves are presumably not absent.*

Of the greatest rarity.

42 *Disparate de carnabal* –*Alegrias antruejo, que mañana seras ceniza.**Carnival Folly* –*Rejoice, Carnival, for Tomorrow Thou Wilt Be Ashes.* Ca. 1815/24

Etching and aquatint. 24.4 x 35.5 cm

Delteil 215/I (of II); Harris 261/II (of III.9)

Sheet 14 from *Los Proverbios* or *Los Disparates*One of only six known, extremely rare *trial proofs* of the unaltered plate.

According to A. E. Sayre (exhib. cat. *The changing Image: Prints by Francisco de Goya*, Boston 1974), such proofs were printed around 1848 and published privately, before the Academia de San Ferando acquired all 18 plates and had the series reworked for the first edition in 1864.

Before the later number.

As with the other members of the series, Goya himself pulled only a few *working proofs* from the plate. According to Harris, only two proofs have been traced.

Magnificent impression, printed in *black ink*, as described by Harris, displaying the richly nuanced grain so characteristic of Goya's finely differentiated aquatint tone, particularly in the background, which is marvelously clear and transparent. Printed on a relatively fine-grained and soft structured wove paper, with 1.2–1.8 cm margins beyond the partially inky platemark. At the bottom with a short, carefully mended tear outside the image, otherwise perfect.

According to A. E. Pérez Sánchez, *These absurd, masked figures, which walk on stilts or wear disguises, strive to convey an image of themselves to their fellow human beings that contradicts reality. They confront one another as antagonists, quarrel or offer one another support; the overall impression is one of tremendous confusion and mutual deception.*



43 *River Landscape with a Standing Man, a Seated Woman,
and a Child in the Foreground Right.* 1643

Etching. 27.3 x 37.9 cm

Bartsch 41/I (of II); Bellini 38/I (of II)

Watermark: lily in a circle beneath a crown (like Heawood 1633)

Provenance: Philipp Herrmann (Lugt 1352a)

Superber early impression, prior to the later addition of the address "An. Carac."

Splendid, deep black impression, almost burry in its sketch-style lines, still with the almost turbulent traces on the copperplate, which has been carefully smoothed only in some areas, an effect that is certainly deliberate, and which endows the scene with a highly appealing, atmospheric charm.

Aside from a few brown spots, in an excellent, entirely untreated state of preservation, which moreover consummately preserves the finely-grained structure of the paper.

Despite being rooted in the classical tradition of Annibale Carracci and Domenichino, the sheet also manifests reminiscences of the 'Romanticism' of artists such as Salvator Rosa and Dughet, with whom Grimaldi collaborated on a landscape cycle in San Martino ai Monti in Rome.



44 *Grayling Fishing.* 1896/97

Mezzotint and drypoint. 19.1 x 29.9 cm

Harrington 241; Schneiderman 227/III (of V)

Watermark: O.W.P. & A. C. L.

Provenance: P & D Colnaghi, London, stock no. C4283

One of the artist's late mezzotints in a marvelous blackish-brown impression printed by F. Goulding, and displaying the entire wealth of tonal values.

The earliest attainable state, given that the working proof reworked by the artist with chalk is found as a unicum in the British Museum, and Schneiderman was able to trace Goulding's initial test prints, the so-called trial proofs, only in the Cleveland Museum of Art, the New York Public Library, and the Philadelphia Museum of Art. Notwithstanding, the criteria for distinguishing the 2nd and 3rd states provided by Schneiderman are essentially unverifiable.

With the artist's signature in pencil below right, on the wide paper margin of the sheet, which has not been trimmed (31.5 x 44.1 cm). Traces of glue from an old mount visible all the way around, otherwise impeccable.

During the 80s/90s, Haden worked more frequently with mezzotint technique, not least of all due to his deteriorating eyesight. Known altogether are 19 plates, on which he applied this copperplate intaglio procedure either in its pure form or in combination with etching and drypoint. He deployed the technique in order to heighten the atmospheric effect of his water-scapes in a picturesque and at times highly suggestive fashion. (S. Achenbach)





1899

45 *The Two Trees by the Wayside.* After 1677

Etching. 25.1 x 17.7 cm

Not in Bartsch. Drugulin and Hollstein 13

Provenance: E. D. Forgues (Lugt 734*)

The composition, still unknown to Bartsch and Weigel, in an exquisite impression whose pronounced plate tone endows the sheet with an extraordinarily atmospheric effect; probably printed – as is likely with all known impressions – after the purchase of the copperplate by the Chalcographie du musée du Louvre in 1851.

Hollstein mentions only three impressions in public collections in Amsterdam, Berlin, and Paris (the copy acquired by Dutuit from the Isendoorn collection).

Of the greatest rarity.

Heusch etched his atmospheric Arcadian landscape on the reverse of A. van Dyck's copperplate bearing a portrait of Jean de Wael (New Hollstein 15), which was listed for purchase along with the remaining copperplates of the *Iconographie* as part of the publisher G. Hendrickx's estate auction in Utrecht in 1677. The buyer's identity remains unknown, although G. Luijten assumed the initial purchase was by a local buyer who allowed Heusch, a resident of Utrecht, to reuse one of the plates after the auction, before they passed over into the property of Hendrick and Cornelis Verdussen ■ Antwerp in the early 18th century.

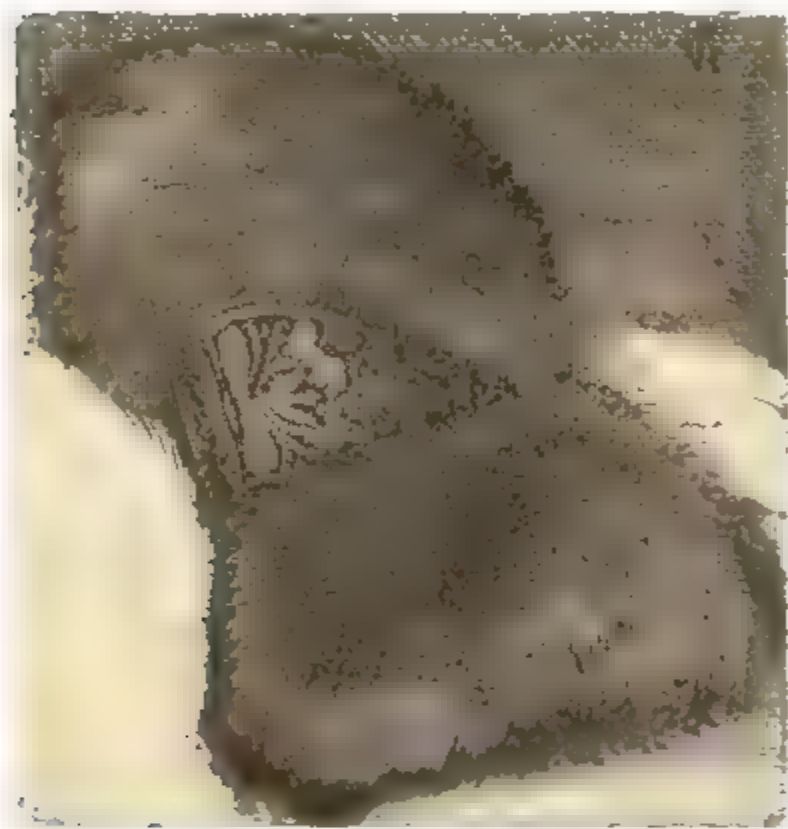
In virtually none of the other etchings that constitute his print oeuvre, consisting of just 13 sheets, did Heusch – who is regarded as a student of J. Both – succeed in capturing the southern light and gossamer-fine atmosphere as convincingly as in the present composition, with its finely nuanced staged etching. The delicate lines forming the chain of hills on the right hand side of the background appear almost to have been breathed onto the surface. More readily distinguishable is the riverbank opposite, with its lush vegetation and the shepherd leaning on a walking stick, with his pensive expression, who appears to observe the course of events on the river. The intertwined trees in the foreground, with their velvety blacks, meanwhile, acquire a genuinely imposing sense of presence. A consummate example of the artist's achievement, its development wholly indebted to the art of Claude Lorrain.

The preparatory drawing is found in the Rijksprentenkabinet, Amsterdam (RP-T-1905-151).

46 *Muff with a Brocade Band.* 1645

Etching. 7.5 x 7.1 cm

Cf. Parthey 1950; Pennington 1950/II; New Hollstein 795/II



Very fine impression of the 2nd state, which still remained unknown to Parthey. After the plate was cut down, which reduced the formerly quite oblong composition, consisting of two muffs and a fur stole, to a depiction of a single muff with a brocade band, formerly on the right, in a now roughly square, vertical format.

With the artist's monogram *VH* in the upper right. Traces of the expunged fur stole and the other muff are still visible on the left, as described by Pennington.

With very fine margins or cut down to the platemark. In a perfect state of preservation.

Hollar's virtuoso depictions of fur muffs, which he arranged to form artful still lifes, rank among his most celebrated works. *They... are still extraordinary for the almost fetishistic delight expressed in them, which gives them an isolated position in seventeenth-century etching.* (A. Griffith and G. Kesnerová)





WENZEL HOLLAR

1607 Prague – London 1677

- 47 *The White Dog –
The Maltese or Bolognese Puppy.* 1649
After A. Matham

Etching, 7.7 x 12.1 cm

Parrey and Pennington 2097; New Hollstein 1073

The charming portrait of a dog in a brilliant impression. Rich in contrasts through the utterly pristine, fresh paper, so that the fur acquires almost haptic qualities.

Cut down to the platemark and with the fine margins of an earlier window mount. Impeccable.



48 *Landscape with a Barque.* Ca. 1645

Etching, 15.0 x 18.2 cm
Wurzbach and Hollstein ■

Splendid impression.

Like the impression in Amsterdam, with scratches and traces of burnishing in the sky, attesting effectively to the print's experimental character.

One of just six landscape etchings that can be securely attributed to Lagoor himself, all extremely rare. Hollstein documents only two impressions of the present composition, in Amsterdam and Copenhagen. According to our recent research, copies are also found in the British Museum in London, in the F. Lugt Collection in Paris, and in the Albertina in Vienna. Including the present specimen, then, only six impressions are known.

In an impeccable state of preservation, unlike the London impression, which displays two small burn holes in the sky. With fine margins beyond the platemark. Mounted on a page of a former collector's album.

Quite striking by virtue of its seemingly unemphatic, scrawled handwriting, by means of which Lagoor has sketched this unpretentious landscape into the etching ground. In conjunction with the deliberate yet fortuitous irregularities of the plate's surface, which has been smoothed only partially and incompletely, it endows the composition with an evanescent, experimental character that affords considerable space for spontaneity, allowing the viewer to repeatedly discover new elements: the man seated on the riverbank beside the barque, two roebucks in the middle ground on the right, and a hunter ...



49 *Two Mountain Landscapes with Figures and Cattle.* Ca. 1768/70

After C. W. E. Dietrich, called Dietricy

Two sheets, etching, with white highlighting. 22.9 x 30.7 cm and 23.2 x 30.9 cm

Nagler 16 and 17; Le Blanc 30 and 31

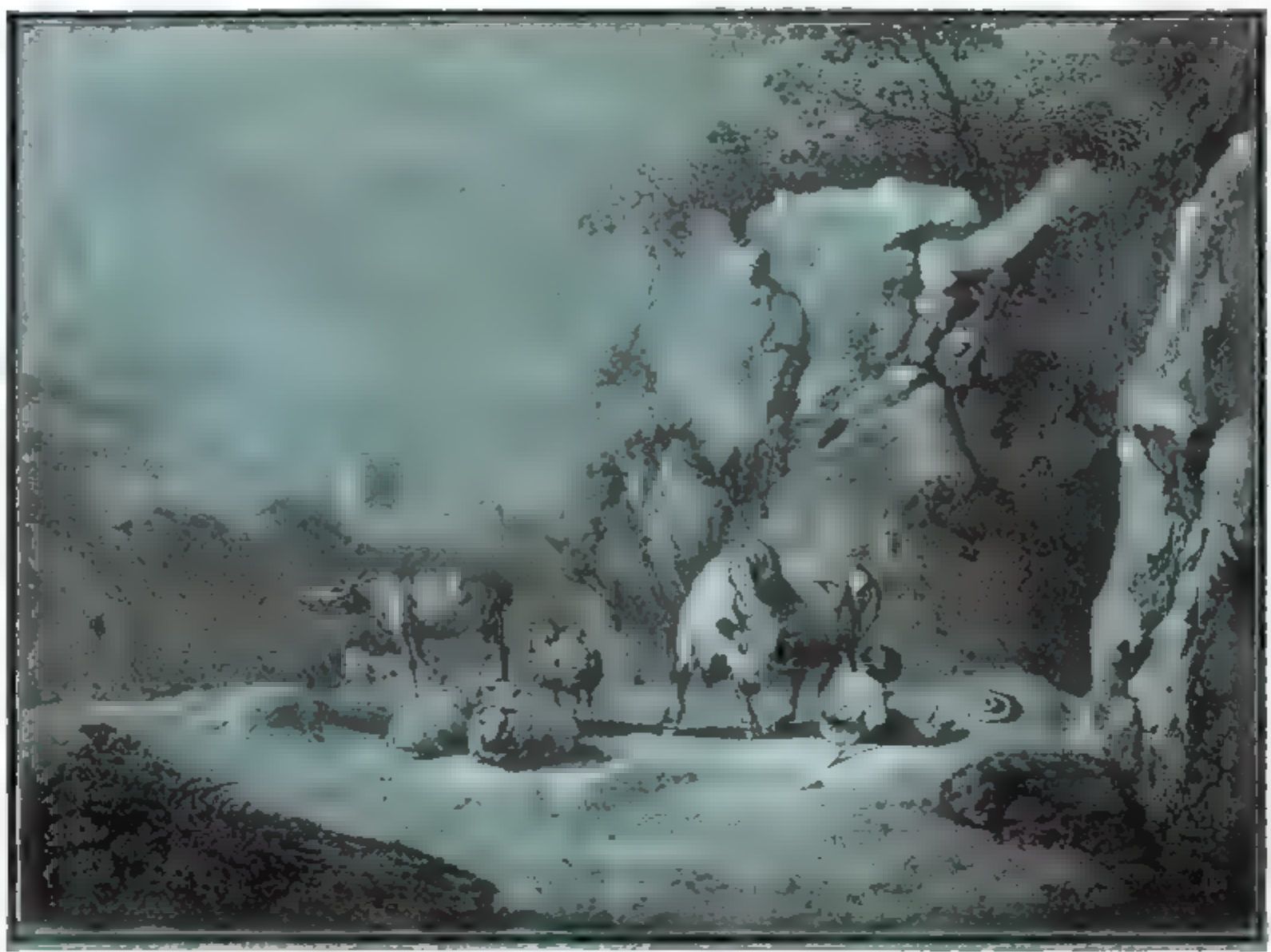
Provenance: The Princes of Liechtenstein

Exquisite luxury copies of the two handsome pendants, printed on blue paper and heightened quite effectively with white.

With fine margins and the doubled framing line, marvelously fresh, particularly in the virtuoso white heightening, which set striking highlights in some areas, while also indicating the subtle clouds in the sky, which remains untouched by the etching needle.

These pendants, entirely in the style of the Italianizing Dutch artists, are the sole sheets by Landerer produced after designs by Dietricy. They presumably date from Landerer's training period at the Wiener Kupferstecherakademie (Engraving Academy of Vienna) under M. Schmutzer, a student of Wille who established the subject of landscape as a special focus at that institution, founded only in 1766. Wille had trained Schmutzer – who had stayed with him in Paris in 1762–66 – primarily as a landscape draftsman, in the process familiarizing him intensively with the work of Dietricy, a particularly prized friend. Filled with enthusiasm, he reports to Dietricy in a letter from 1755, for example, about a viewing Dietricy's works together with his students: *Oh my, with what palpitations, with what pleasure did I behold more than I had even expected. I couldn't resist inviting my entire class into my cabinet. Each tossed aside their drawings and thronged together, each determined to be the first...*

As late as 1780, J. G. Meussel singled out Dietrich's landscape paintings, maintaining that *indisputably, they constituted the portion of his art that displayed his greatest strengths. Variety and a wealth of invention, great understanding, taste, discernment, and endless diversity compositionally, uncommonly marvelous illumination; an almost exclusive use of medium tones; an extraordinarily effective use of reflected light... – Merits brought together so felicitously in most of his works that he must be regarded as the greatest landscape painter of his time. In this regard, he schooled himself in particular from Everdingen, Berchem, Claude Lorrain, and Poelenburg... It could almost be said that Dietrich's landscapes bring together the best qualities of all of the great landscape painters.*



50 *Shepherd Playing Bagpipes Next
to his Herd of Sheep and Goats.* Ca. 1672–74

Etching, 9.3 x 12.7 cm

Hollstein 27

Provenance: T. Graf (Lugt 1092a)

Exquisite early impression of the rare single sheet.

Powerful deep-black in the economical lines, and with the still rich surface tone of a delicate sulfur tint etching, which lends this charming, light-flooded pastoral scene the sought-after and characteristic southern atmosphere. The only other documented copy, in the Rijksmuseum in Amsterdam, also appears to have been selectively washed with brush.

Govert van der Leeuw was among the lesser-known Italianizing Dutch artists of the Golden Age. Trained in the Amsterdam studio of his cousin N. Berchem, he soon chose the southern landscape, with its herdsmen and farmers, as his principal artistic theme, and actually – unlike his teacher – travelled to the south. From 1672 until 1684, he worked in Italy under the Italianized name Gabriele da Leone. His print oeuvre, comprising just 28 sheets, was produced there. Houbraken reports that before continuing on to Rome and Naples, van der Leeuw stayed in Turin for two years, where he must have become acquainted with the “Bambocciades” of his compatriot Jan Miel, who had died there a few years earlier, having worked as a court painter to Carlo Emanuele II of Savoy. Unmistakably, the present bucolic scene draws upon Miel’s etching of circa 1640 (Hollstein 11), to which an old handwritten notation (“Jean Miele”) on the reverse of the unmarked sheet may refer.







51 *Half-Length Portrait of an Old Man, Turned Toward the Right.* Ca. 1630

Etching. 12.4 x 10.2 cm

Bartsch and Dutuit 35; Rovinski 35/II; Hollstein 54/II

Watermark: seven-pointed foolscap

Provenance: J. D. Böhm (Lugt 271)

J. V. Novak, Prague [without stamp] (cf. Lugt 1949) or A. Artaria

[without stamp] (cf. Lugt 33)

H. G. Gutekunst, Stuttgart, auction 59, 1904, no. 873

Th. Graf (Lugt 1092a)

One of the extraordinarily rare, striking ironies by this artist, presumably produced when he was still in Leiden, in a quite excellent impression printed with a subtle plate tone. With the artist's monogram.

This is the exemplar from the Böhm collection, mentioned specifically by Hollstein, which was sold at auction 59 by H. G. Gutekunst in 1904, when it bore the lot number 873.



52 *Arundel Mill and Castle.* 1845/46

After J. Constable

Mezzotint and etching. 19.1 x 24.1 cm

Wedmore 36; Shirley 49/ progress proof k (of p)

Provenance: Kunsthandlung Helmut H. Rumbler, cat. 11, 1980, no. 72

German private collection

Rare trial proof of one of the last famous mezzotint sheets by this artist after works by Constable. With the brightening of the rider in the background near the mill, with the strengthened reflections on the water, and with the monogram lower right, but still prior to the birds above the bluffs and all further reworking leading up to the ordinary editions.

With broad paper margins measuring up to 6 cm. Impeccable aside from a slight yellowing in the cutout of the former mount.

Constable had recruited Lucas in 1829 for a long-anticipated publication project of his compositions, through which he hoped to make to a wider public aware of his achievements as a landscape painter. After a period of collaboration between the two artists that was as intensive as it was productive, the first installment, consisting of four mezzotint sheets, appeared in 1830 under the title *Landscapes Characteristic of English Scenery Engraved by Mr. David Lucas from Pictures Painted by John Constable R.A.* From Hampstead, Constable followed the progress of work on the steel plates in London through a continuous series of working proofs, on which he provided written commentary – a procedure that would be maintained until the artist's death in 1837.

The present composition is based on Constable's last, ultimately unfinished painting, *Arundel Mill and Castle*, today in the Toledo Museum of Art. Presumably, C. R. Leslie, Constable's close friend and first biographer, selected this work, together with other paintings, for an appendix to *Constable's English Landscapes*, which Lucas published on his own initiative in 1846 under the title *Mr. David LUCAS'S New Series of Engravings, Illustrative of English Landscape, from Pictures of JOHN CONSTABLE R.A.* For this publication, Leslie so to speak adopted Constable's former role, overseeing work on the steel plates every bit as meticulously as the artist had done formerly. A copy of progress proof K, published here, together with birds inserted by Leslie but still missing from the painting, is found in the Fitzwilliam Museum in Cambridge, together with a letter-note from Leslie.

In a brief greeting from Leslie, we read: *I have most carefully compared all the Plates, during their process, with the Pictures from which they are taken, and have witnessed the great skill and assiduity by which Mr. Lucas has rendered them accurate and tasteful translations to a degree not to be expected from any other Hand. His long and close intimacy with the painter, and the great number of works which he executed under his immediate direction, some which were subjects of extreme difficulty, and large dimensions, gave him an insight into the principles of Constable's art, and enabled him to imbibe its spirit, to a degree entirely unattainable under less favourable circumstances.*



53 *Piazza S. Marco dalla Torre dell' Orologio.* Ca. 1741

Etching. 31.0 x 44.7 cm

Succi 12/I (of IV)

Watermark: the letters FV

Marvelous early impression.

Prior to the number "3" on the lower left, and prior to the later reworking of the plate, and of the later address of G. M. Pedrali.

With paper margins measuring up to 8 cm around the platemark. The reverse showing the residues of a hinge along the vertical middle fold, from a former inclusion in an album.

Alongside Canaletto, Marieschi is regarded as one of the most important Venetian veduta engravers of the 18th century.

This composition belongs to a series of 21 etchings published by the artist in 1741 under the title *Magnificentiores selectioresque urbis Venetiarum prospectus*. Apart from four compositions of minor significance, it encompasses his entire print oeuvre. After the artist's early death, new editions were published by J. Wagner and G. M. Pedrali.



Roma. Via dei Fori Imperiali. Palazzo di Giustizia e Palazzo di Montecitorio. Veduta dal Palazzo di Montecitorio.



54 *Landscape with Bridge.* Ca. 1637/40

Etching. 11.0 x 15.0 cm

Bartsch 2/of I; Weigel 2/I (of II); Hollstein 2/I (of II); T.I.B. 6 commentary p. 50,
002 S1 (of S2)

Provenance: P. Davidsohn (Lugt 654)

C. G. Boerner, Leipzig, auction CXXX, 1920, no. 1296

Gutekunst and Klipstein, Bern, catalog 5, 1921, no. 411

C. G. Boerner, Düsseldorf, new stock list 19, no. 191

German private collection

One of Matteus's landscapes, already classified by Bartsch as *fort rares*, in an exquisite early impression from a state that remained unknown to Bartsch, prior to the artist's name and the flock of birds in the sky on the right, and prior to the publisher's address "F.v.W.," belonging to Frans van den Wyngaerde, which is still recorded by Weigel. Despite being clearly visible on the lower left in the copies from the 2nd state in the Rijksmuseum in Amsterdam and the British Museum, it is not mentioned by Hollstein, nor by C. Levesque.

One of the two test prints from the 1st state mentioned by Hollstein as being on the market, which appears in 1920 in the auction catalog of the Davidsohn Collection as no. 1297, where it is described as a *brilliant first impression, prior to the artist's name and the address. With broad margins.* In T.I.B. 6 commentary, C. Levesque was able to document only two further copies of the 1st state, in the British Museum in London and the Rijksmuseum in Amsterdam, while the Amsterdam copy already displays the diagonal scratch across the tower that is missing by from the present impression.

With broad paper margins measuring ca. 2 cm and the still inky platemark. Immaculately fresh aside from some insignificant brown spotting.

C. Matteus, who is also known under the name Mattue or Matthieu, produced a print oeuvre consisting of only approximately 10 sheets, which he presumably produced in close collaboration with the Antwerp publisher F. van den Wyngaerden, who he portrayed in a small etching that is dated 1637. Bartsch has tellingly characterized his etching style as *d'un pointe extrêmement légère et plain d'esprit*. In the present case, the mountainous and presumably southern landscape has been sketched quite rapidly with just a small number of short strokes. A few areas of parallel and intersecting lines, specifically in the foreground, furnish deliberate, richly contrasting accents that help to evoke an exceptionally lucid atmosphere.

55 *Reclining Ram with Flies.* Ca.1685

Etching. 6.5 x 9.3 cm cm

Absent from Bartsch, Hollstein 5

Watermark: crown

Provenance: P. Davidsohn (Lugt 645)

C. G. Boerner, Leipzig, auction CXXX, 1920, no. 1320

R. Lachmanski [without stamp] (cf. Lugt 2223^b)

Thomas Graf (Lugt 1092^b)

Private collection, southern Germany

Exquisite, clear, fine early impression of the extremely rare sheet, which Hollstein was able to document only through the present exemplar, from the Davidsohn Collection.

With paper margins measuring up to 1.5 cm around the partially still inky platmark. Impeccable.

The composition, still unknown to Bartsch, of a young reclining ram surrounded by a swarm of flies, has generally been associated with a group of three etched animal pieces attributed to J. van der Does (W. 2-4) and based on works by K. Dujardin (B. 35, 37, and 38), which were catalogued by Weigel in 1843 in his *Suppléments au Peintre-Graveur de Adam Bartsch* – although in light of their stylistic distance from the sole sheet signed by van der Does (B. 1), Weigel also remarked that he was strongly inclined to attribute these three etchings instead to J. van der Meer. The motif of a ram surrounded by flies, meanwhile, is found nowhere in the oeuvre of du Jardin.

Accordingly, Hollstein lists the composition as a work by J. van der Meer, not J. van der Does. Erroneous, therefore, is the identification of the exemplar from the Drugulin Collection, and now in the Rijksmuseum in Amsterdam (RP-P-1886-A-10419) – which seems to have remained unknown to Hollstein – with *The Sheep and The Flies* after K. Dujardin that is described by Weigel and Hollstein under van der Does no. 4.

Van der Meer's depictions of sheep were highly prized. According to Bartsch, he even surpassed his teacher N. Berchem in this genre.





56 *Tourelle, Rue de la Tixéranderie.* 1852

Etching, 24.5 x 13.2 cm

Delteil-Wright 29/I (of V); Schneiderman 24/I (of V)

Provenance: H. J. Thomas (Lugt 1378 and Lugt suppl.1378^a)

H. M. Petiet (Lugt 5031)

Exquisite early impression of the extremely rare first state, prior to the artist's monogram above right and the reworking of the crescent-shaped, untouched area on the right underneath the base of the retaining wall.

According to Schneiderman, only five additional impressions of this state are known – the plate itself was destroyed as early as 1861. All five are found in public collections.

The exemplar from the collection of H. J. Thomas specifically mentioned by Lugt as a *Très belle réunion d'une qualité telle qu'on n'en avait pas vue depuis longtemps à Paris*. At an auction held in Paris on June 18, 1952, where it was offered as no. 138, this sheet was sold to Petiet for a record price of 50,000 francs.

Comparable to the impression in the Bibliothèque Nationale in Paris, printed on extremely fine, yellowish-brown Japan paper, whose warm tone emphasizes the luminous reflections in an extraordinarily effective way.

Produced in 1852 as part of Meryon's series of *Eaux-fortes sur Paris*, the composition presents an urbanistic scene that had already fallen victim a year earlier to the far-reaching reconstruction of the French capital, then still markedly medieval in character. For the sake of the planned opening up of the Rue de Rivoli toward the east, the corner formed by the Rue de la Tixéranderie and the Rue du Cœur Saint Jean, situated on the north side of the old Town Hall, had already been demolished in 1851.

That same year, impelled by a similar concern for the dereliction or demolition of threatened medieval architecture, H. Le Secq – later a patron of the artist – photographed the picturesque scene.

It seems possible that Meryon's preparatory drawings, today in the Bibliothèque Nationale in Paris, the Museum of Art, Carnegie Institute in Pittsburgh, and the Art Institute of Chicago, relied upon Le Secq's photograph. They provide eloquent testimony to the process of adaptation, and of this artist's capacity to amalgamate authentic documentation with subjective perception: spatial effects are heightened, individual forms abbreviated, while the flickering light and supplementary rampant vegetation generate an almost dreamlike atmosphere. The solemn figure of an armored knight on horseback is a product of Meryon's fantasy, a surreal transfer of a long-vanished world into the present that had itself already ceased to exist.

57 *La Salle des Pas-Perdus à L'ancien Palais-de-Justice, Paris.* 1855

After J. Androuet DuCerceau

Etching. 27.1 x 43.4 cm

Delteil-Wright 48/IV; Schneiderman 51/IV

Watermark: crowned coat of arms with the letters "HP" and the side mark (HL)DELIST

Provenance: A. Barrion (Lugt 76)

Excellent, finely inked impression from the collection of A. Barrion, about which G. Bourcard reports: *Ici toutes les épreuves sont de qualité absolument exceptionnelle.*

While three trial proofs of the 1st state are found in public collections in Chicago, Toledo, and Boston, neither Delteil-Wright nor Schneiderman succeeded in documenting and exemplar of the 2nd state with the finished composition.

According to a notation in an auction catalog for the collection of H. Destailleur, the sale taking place in November of 1894, only eight copies of the 3rd estate are said to exist – with an elaborate inscription by Meryon along the lower edge. Schneiderman was however able to track down only three copies in museums.

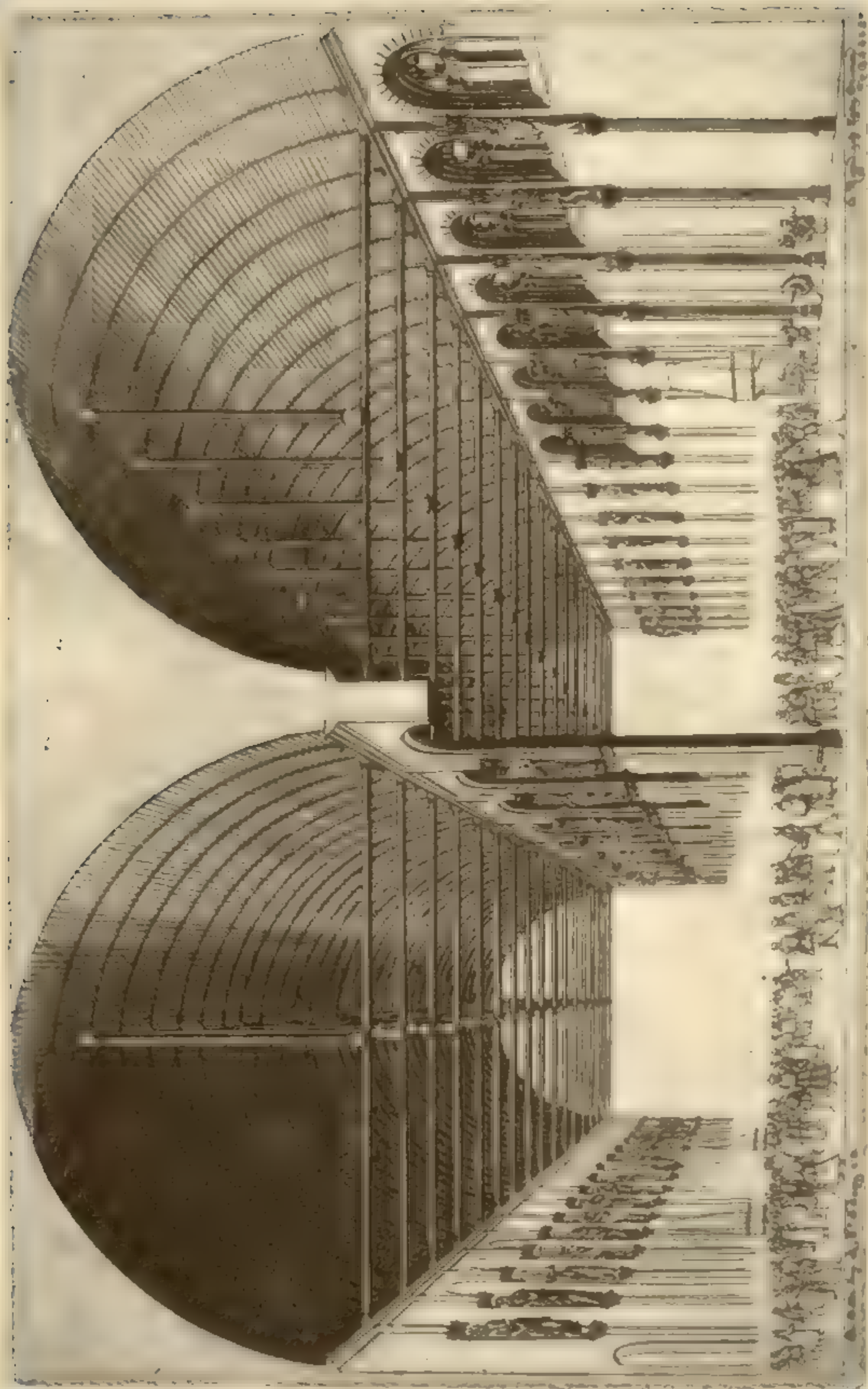
For the 4th state, to which the present impression belongs, the plate – excessively large from the very beginning – was reduced in size, albeit without infringing upon the image itself, and furnished with the notation: "A. Delâtre Imp. R. Fg S' Jacques n° 81," as well as the artist's address: "C. Meryon sculp. D'après Ducerceau MDCCCLV."

With paper margins measuring 1–3 cm and the intact, unflattened platemark. Flawlessly fresh and pristine apart from a pin-sized perforation, which was presumably already present on the old, 18th-century paper during the printing process.

One of three etchings after engravings from *Les Plus Excellents Bastiments de France, par Jacques Androuet DuCerceau, Architecte à Paris 1579*. Produced together with other works after 17th and 18th century architectural drawings and engravings in connection with the preparation of Meryon's *Eau-Fortes sur Paris*.

Owing to the opening of Victor Hugo's novel *Notre Dame de Paris*, but also due to renovations carried out during the 1850s, the vestibule of the Palais de Justice received special attention at the time. Beneath the composition in the 2nd state, Meryon notated:

Il faut avoir examiné la pièce originale dans ses moindres détails (comme j'ai été forcé de le faire) pour en savoir toute la beauté. Il va sans dire que l'architecture y est traitée de main de maître. Les statues des rois sont d'un grand style, toutes bizarres qu'elles puissent paraître au premier abord. Quant aux petites figures, qui animent la salle d'une façon si piquante et qu'on pourrait croire faites avec négligence, elles sont, je pense, des plus remarquables. Consanguines, d'une certaine manière, avec celles de Reynier Zeeman, le graveur de navires, en ce qui concerne la vérité de la mimique, elles rappellent dans de certaines parties (les petites jambes surtout) la belle correction de Marc Antoine. Il n'est pas jusqu'à l'expression des masques qui, quoique indiquée avec une naïveté presque enfantine, ne soit d'une grande science physiognomique. Meryon sculp. D'après la pièce originale de Ducerceau, due à L'obligeance de monsieur Destailleur, achitecte.



58 *Landscape with Circular Tower.* Ca. 1620

Etching. 11.7 x 20.2 cm

Wurzbach 21; Hollstein 22/I (of II); T.I.B. 53 suppl. p. 294, no. 027 S1 (of S2)

Watermark: five-pointed foolscap

The only early landscape etching by this artist that is devoid of mythological or biblical references in an excellent early impression prior to the later number "10" on the lower right.

This exemplar features unusually wide margins (sheet dimensions: 17.8 x 29.8 cm). There is some isolated brown spotting in the margins, all however outside of the image. Utterly pristine apart from a small handwritten pagination "4" in red chalk.

Moeyaert belongs to the circle of early Dutch landscape etchers who developed an entirely new type of landscape in the Netherlands under the influence of the art of Elsheimer: stylistically imaginative, and not necessarily indebted to direct perception in its combination of ancient ruins and hilly landscapes, which are combined with almost emblematically abstract elements of vegetation. With his economically etched lines, whose precision and wiry sharpness betray an affinity for pen and ink drawing, Moeyaert succeeded in endowing his composition with an uncommonly luminous charm. Ackley supposed that *Moeyaert must have used a fairly hard etching ground to achieve such definition in the line ... A new draftsman-like, scribbling energy is being introduced into the linear vocabulary of etching.*







VON GOTES GENADEN GEORGE HERCZOG ZV
SACHEN LANDGRF IN DORINGEN VND
MARGGRAF ZV MEIYSSEN SEINS ALTERS
L X V ANNO M D XXXVI

59 *George the Bearded, Duke of Saxony.* 1536

Engraving. 23.2 x 17.4 cm

Bartsch IX, 29, 10; Nagler *Monogrammisten II*, 55.1

Provenance: duplicate from the Albertina, Vienna (Lugt 5^a and 5^b)

The rare portrait in a quite beautiful impression, like most exemplars without the verse tablet, printed from a second plate.

Cut down to the platemark. With an old backing in order to stabilize a barely perceptible horizontal fold in the area of the arm, as well as with a short tear in the left-hand, which holds a carnation.

The engraved oeuvre of the Monogrammist CG, produced in the period between 1534 and 1539, may well consist of only 29 engravings. Perhaps with an eye toward the present portrait of George the Bearded, Duke of Saxony, Passavant and Nagler have situated this unknown artist in the circle of L. Cranach the Elder, while P. Jessen associates him with the circle around the minor Westphalian master Aldegrevier.

Numerous portraits of George the Bearded from the workshop of Cranach the Elder have survived. One of these likenesses, which consistently depict the bitter enemy of the Reformation with the chain of the Order of the Golden Fleece – usually covered almost entirely by his beard, which the Duke is said to have stopped trimming after the death of his wife (1534) – may have served as a template for the present engraving. It shows the Duke at the age of 65 years.

60 *The Creation of the World.* 1589

After H. Goltzius

Set of 7 prints. Engraving. Each c. 26.2–26.5 cm (diameter)

Bartsch 35-41; Hollstein 1-7; New Hollstein 35-40/II, 41/III

Provenance: King Friedrich August II of Saxony (Lugt 971)

The famous series, complete and in uniformly magnificent impressions from the final state, the only one available on the market. Each print is without exception of the greatest beauty and brilliance.

The framing lines almost fully visible. Plates 1 and 2 with insignificant brown stains. A few tiny wormholes, otherwise perfect and pristine, still in the original mounting of the collection King Friedrich August II of Saxony, and with his inventory numbers inscribed on the supporting sheet in red ink.

Goltzius's spectacular series The Creation of the World was engraved by Jan Muller, who worked for Goltzius briefly around 1588 and 1589 and quickly absorbed the bold style of engraving that Goltzius had perfected by that time. Although the theme of the Creation was a traditional one, there appears to be precedent in the visual arts for Goltzius's highly original interpretation. Set in tondos that mimic the shape of the world, this biblical subject was combined with mythological imagery to form a cycle that has been linked to an Ovidian story of creation. (N. M. Orenstein)

















61 *Peasant in a Pointed Fur Cap.* Ca. 1648–50

Etching, 6.9 x 5.8 cm

Davidsohn 3/I (of VI); Godefroy and Hollstein 3/I (of VII)

Watermark: foolscap (?) [fragment]

Provenance: D. G. de Arozarena (Lugt 109)

Hôtel Drouot, Paris (M. Clément), auction on March 11, 1861, no. 420

A. Alferoff (Lugt 1727)

Montmorillon'sche Kunst- und Antiquitätenhandlung,

Munich (Joseph Maillinger), Auction on May 10, 1869, no. 401

M. Wiegand (Lugt 2623)

C. G. Boerner, Leipzig, auction on November 12, 1891

E. Schröter (Lugt 2270)

H. G. Guckkunst, Stuttgart, auction 72, May 7–12, 1912, no. 780

E. A. Stuyck (Lugt 4191)

Sotheby's, London, auction on December 1, 1985, no. 72

German private collection

Excellent impression of the 1st state, described by Godefroy as *très rare*.

The copy from the collections of Arozarena and Alferoff, referenced a number of times by Godefroy, which came into the collection of E. Schröter via the Wiegand Collection, which according to Lugt contained *un œuvre superbe d'A. van Ostade*. Described in the auction catalog for this collection, published by H. G. Guckkunst in 1912, as: *Splendid impression of the pure etching prior to the framing line, with narrow margins... Extremely rare*.

Ostade repeatedly used this old man, with his sullen expression, as a model. In a series of chalk drawings (British Museum, London), he depicts the man in strict profile, three-quarters profile, and en face in costume with a pointed cap and ruff, perhaps intending to characterize him as a familiar figure from popular theater: *In moving from the full-face study to the print, Van Ostade greatly reduced the image and transformed the distinctly individuated character study into a type, a tronje*. (T. Rassieur)

62 *The Empty Jug.* Ca. 1653

Etching. 10.4 x 8.9 cm

Davidsohn, Godefroy and Hollstein 15/V (of VIII)

Provenance: J. Burleigh James (Lugt 1425)

E. V. Rouir (Lugt Suppl. 2156*)

C. de Poortere (Lugt 3467)

Christie's, London, sale on June 27/28, 1996, lot 187

Superb impression of the 5th state, classified by Godefroy as *rare*. With the diagonal hatching lines on the shoulder of the standing man. *Before* later, posthumous reworking, i. e. before the six vertical strokes which emerge from the strengthened shadow below the table and cross the edge of the tabletop in front of the knee of the smoking man seated on the right.

Printed with an unusual fine plate tone, which is intensified unobtrusively towards the partly inky edges of the platemark, allowing the uniform 3 mm margins to stand out effectively, surrounding the composition like a frame.

Combining exceptional loveliness and an immaculately fresh state of preservation, and hence very rare.

From the important Ostade-collection of Eugène V. Rouir, who commented on its creation in 1994: *Lorsque les moyens financiers sont limités, on peut se consacrer à un ou deux artistes. C'est ainsi qu'après la découverte de la gravure ancienne au cours de J. Brassine, je me suis tourné vers le XVII^e siècle et par amusement j'ai commencé à rassembler les scènes pittoresques de la vie paysanne gravées par A. Van Ostade qui étaient encore peu coûteuses. En effet, le travail d'identification était compliqué par les nombreux états subis par chaque cuivre et de plus la qualité de l'épreuve était conditionnée par le tirage et la qualité du Papier (filigrane). Après une quinzaine d'années, j'avais réuni les 50 planches originales du maître de Haarlem en beaux tirages contemporains...* ("Parcours d'un collectionneur," in: *Nouvelles de l'Estampe*, no. 133, 1994, pp. 5-16).

About Ostade, E. V. Rouir wrote: *His art is characterized by an innate nobility, but he is fond of depicting his countrymen carrying out their everyday tasks and activities, or during their leisure hours. His etching needle always betrays a certain affection for the simple gestures and attitudes he captures on his plates. His use of line, his feel for compositional rigor, the spirited force of his workmanship, none are ever less than consummate. Ostade is unquestionably one of the best Dutch etchers of the 17th century. He is by no means a virtuoso, and his charming works, as we know, were often the result of extensive reworking.* (*Europäische Graphik im 17. Jahrhundert*)



63 *The Knife Grinder.* Ca. 1671

Etching, 8.4 x 7.4 cm

Davidsohn, Godefroy and Hollstein 36/I (of III)

Watermark: Foolscape (fragment) (Laurentius 18)

Provenance: Chambers Hall (Lugt 551)

V. Mayer [without stamp] (cf. Lugt 2525)

P. Cassirer, Berlin / H. Helbig, Munich, J. Rosenthal, Munich,

sale of October 18 and following days, 1919, lot 1138 with illustration

H. E. Ten Cate (Lugt suppl. 533^b)



Superb early impression of the 1st state.

Of extraordinary fine quality, superb brilliancy, and atmospheric charm. Printed with delicate burr, producing painterly effects in particular, for example, below the wheel of the knife grinder's barrow, on the cobbler's waistcoat, and on the window above the door.

The impression from the Chambers Hall Collection mentioned specifically by Godefroy. At the sale of V. Mayer's collection in 1919, it fetched 1050 German marks, the second-highest price among the altogether 92 items from this important Ostade collection.



64 *Jupiter and Juno.* 1631

After P. P. Rubens

Etching, 17.7 x 14.7 cm

Dutuit VI, p. 141, no. 16; Schneevogt p. 120, no. 2; Hollstein 19/II

One of the pastiche-style etchings by this artist, based on a rich fund of motifs drawn from the production of the Rubens workshop.

Brilliant impression with the address of Wijngaerde.

During many years of activity in Rubens's workshop, Panneels had ample opportunity to accumulate a small collection of models, in the form of the drawings he prepared after the sketches and designs by the master that were carefully preserved in the atelier. This inventory of drawings, known today as the so-called *cantoor* (cabinet) of Rubens, which Panneels took along with when he left the master's workshop in 1630, and which is found today in the Statensmuseum in Copenhagen, contained a drawing which Panneels may have consulted when etching the present composition, *Jupiter und Juno*, in Frankfurt in 1631. Clearly, he borrowed the figure of Jupiter from the drawing with a depiction of Cupid, who requests Jupiter's permission to marry Psyche (de la Fuente Pedersen 127) – a copy of a study perhaps prepared by Rubens for a painting found today in the Princeton Art Museum. To date, no concrete model has been identified for the figure of Juno, who nestles against her husband now in place of Cupid.



65 *Camera sepolcrale.* Ca. 1742–1749

Etching and drypoint. 40.2 x 28.0 cm

Focillon 18; Hind p. 75 and 78ff; Robison 20/IV (of V)

Sheet 20 from *Prima Parte di Architettura e Prospettiva*...

Excellent impression from the 2nd edition. With various reworked areas, for example on the two men in the left-hand side foreground, but before the later numbers.

With barely perceptible drying folds. Slight traces of wear in the paper margins, which measure up to 6.5 cm, otherwise pristine.

The *Prima Parte*... is Piranesi's earliest independent work, in which he uses text and image to present his program and his artistic intentions in a kind of manifesto. (C. Höper). The first set of 12 sheets appeared in 1743. The series was however continually reworked and augmented: In 12 panels, he varies the theme of space in architectonic visions schooled on antiquity, elucidating his imaginary conception of space with reference to various "case studies" such as temples, bridges, sepulchers, ruins, squares, courtyards, and dungeons. It is here that we find the point of departure for the experimental ideas that continuously accompany Piranesi's production, along with the search for a break with convention, for new expressive and formal possibilities, both with respect to architectural representation as well as with respect to the etching medium. Fantasy is a means to an end. To be sure, references to concrete works of ancient architecture are present, but nearly everything is exaggerated and recombined in fantastical ways. The magnificence (*magnifizenza*) of ancient Rome is not reconstructed; instead, Piranesi extends his ideas in the spirit of its greatness...

66 *Tempio di Pola in Istria.* Ca. 1748

Etching. 12.4 x 25.7 cm

Focillon 63; Hind p. 76, no. 21; Salamon 23/I (of II); Wilton-Ely 125

Watermark: dovecote (similar to Robison 83)

Sheet 21 of *ALCUNE VEDUTE DI ARCHI TRIONPHALI*

Excellent, splendidly deep-black impression.

Prior to the later "375d" on the upper right for the edition of 1835/39, published by Firmin-Didot.

One of the *exquisite plates, based on sketches made during Piranesi's travels in Italy, c. 1743–47... may be considered among the artist's graphic masterpieces* (J. Wilton-Ely). First published in 1748 under the title *ANTICITA ROMANE DE' TEMPI DELLA REPUBBLICA, E DE' PRIMI IMPERATORI*, the series received the title, current until today, of *ALCUNE VEDUTE...* in 1756, after the publication of the *ANTICITA ROMANE OPERA IMPERATORI DI GIANBATTISTA PIRANESI...*

With lovely, 6–9 cm paper margins around the platemark, which has been preserved in striking relief entirely without flattening. In remarkably fresh condition.

A comparison with the *PRIMA PARTE* of 1743 reveals distinctive changes to Piranesi's etching style: *After his stay in Venice, his strokes become lighter, freer, and more varied under the influence of Giovanni Battista Tiepolo. Now, the rendering of a luxuriously proliferating nature is bound up inextricably with the depiction of the ruins, whose deterioration is interpreted in painterly terms. Piranesi's intention is still to produce "pictures," with archaeological documentation remaining in the background, as later in the ANTICITA ROMANE [OPERA DI GIANBATTISTA PIRANESI]. Nor is the isolated building his theme, but instead its integration into its surroundings. In these views, Piranesi's gaze always assumes a lowered observation point, so that the ruins loom up high above, illustrating their monumentality... In 1748, when still working on the series, or after its completion, Piranesi seems to have immediately begun translating his artistic conceptions of the vedute into large formats, thereby laying the foundations for the task which accompanied him throughout his life in the VEDUTE DI ROMA.* (C. Höper)



Tempio di Leda in Istria.

67 *View of the Moselle Valley above Trier:
In the Foreground, the Remains of the Roman Amphitheater.* 1824

Lithograph. 33.9 x 44.1 cm (image); 56.5 x 74.4 cm (sheet)

Nagler from 2; D. Ahrens, exhib. cat. *Johann Anton Ramboux, Ansichten von Trier*, Trier 1991, no. 4, ill. 58

Plate 3 from the series *Malerische Ansichten der merkwürdigsten Alterthümer und vorzüglicher Naturanlagen im Moselthale bey Trier...* (Picturesque Views of the Most Remarkable Ancient Monuments and the Most Excellent Natural Sites in the Moselle Valley near Trier ...), Part I

One of the two most important landscapes of the series.

A very fine impression, perfectly demonstrating the full range of gray and black tones made possible only through lithography technique.

With the "Porta-Nigra" blind stamp.

With nearly full margins, and with the sheet cut down minimally only on the right and left (still with the original, slightly irregular edges above and below), its dimensions surpassing those of the exemplar or in the Städtisches Museum Simeonstift in Trier (55 x 74 cm). The utterly fresh, warm-toned paper felicitously emphasizes the sunny atmosphere of this romantic landscape veduta. Radiant.

Immediately after his return from Italy, Ramboux began working at the print shop of Joseph Selb in Munich on an edition of views of the most important Roman ruins remaining in northern Europe. It was the artist himself who transferred his preliminary drawings onto the lithographic stones. They were published between 1824 and 1827 in four parts, each containing four compositions. Originally conceived in eight parts, and to have encompassed the medieval monuments of Trier as well, the endeavor was abandoned due to a lack of subscribers. Today, this publication – one of the earliest examples of the art of lithography in Germany – is regarded as being among the greatest rarities of German Romanticism. We were not able to trace a single complete set on the market, nor is the series found as a full set in any public collection (The British Museum, for example, has only four plates, including the composition described here, cf. exhib. cat. *German Printmaking in the Age of Goethe*, London 1994, no. V31).



68 *Christ Carried to the Tomb.* Ca. 1645

Etching and drypoint, 13.1 x 10.7 cm

Bartsch, Rovinski, Seidlitz, and White-Boon 84; Hind 215; Björklund-Barnard 45-3;
New Hollstein 223

Watermark: Bristol coat of arms (Hinterding variant A. a)

Provenance: E. F. Oppermann (Lugt 887)

Amsler and Ruthardt, Berlin, auction XXIV, 1882, no. 1678

Splendid impression, still with the lovely burr in the drypoint work, in particular on the foreground left and the ends of the bier.

A perfect work. The whole tragedy of Christ's burial told at once in the plainest and most convincing terms. The passionate grief and reverence of the poor cortège, left alone in a mocking world, are accentuated by the hopeless rigidity of the dead body... it is not a majestic scene from a great religious drama, as with the Italian masters, but a convincing statement of the event as it must have happened. (C. J. Holmes)







69 *The Virgin and Child in the Clouds.* 1641

Etching and drypoint. 16.8 x 10.6 cm

Bartsch, Rovinski, Seidlitz and White-Boon 61; Hind 186; Biörklund-Barnard 41-H;
New Hollstein 188/I (of II)

Watermark: crowned Strasbourg coat of arms with lilies (Hinterding variant E'.a)

Provenance: F. Rumpf (Lugt 2161)

H. G. Gutekunst, Stuttgart, auction 72, 1912, no. 931

German private collection

Brilliant early impression, as described in the auction catalog for the Rumpf Collection published by H. G. Gutekunst.

A rare, richly contrasting exemplar, where the pronounced plate tone enhances the delicate surface tone of the fine sulfur etching – with which Rembrandt seems to have covered nearly the entire plate – in the most felicitous way. Only on the halo directly above the Virgin's head, with its sublime tonal modulation, which can only be fully appreciated in the loveliest impressions, among them the present exemplar, does the untouched paper retain its full, pure, undisturbed luminosity, thereby focusing the gaze effectively on the spiritual center of the composition – the Mother of God.

In the predominantly Protestant Netherlands, the subject of the Virgin Mary in the clouds was highly unusual in devotional imagery. Here, Rembrandt alludes directly to F. Barocci's celebrated etching (B. 2), which he must have prized in particular, and which may have been contained in his own collection.

With fine paper margins around the inky platemark, and cut down to it on the upper left. In an immaculately fresh state of preservation.

70 *Lieven Willemsz. Coppenol, Writing-Master:
The Larger Plate. 1658*

Etching, drypoint and engraving. 34.0 x 29.0 cm

Bartsch, Rovinski and White-Boon 283(IV (of VI); Seidlitz 283(IV (of VII); Hind 300/IV (of VI); Biörklund-Barnard 58-F/IV (of VI); New Hollstein 306/V (of IX)

Watermark: IHS (Hinterding, variant C.a.2)

Velvety impression of the rare 4th state, before the extension of the diagonal hatching along the drapery folds in the upper right corner.

Coppenol (1598 – after 1667) was the director of the “Franse School” (French School), located on the Singel in Amsterdam.

In the period after 1650, he devoted himself passionately to calligraphy. He enjoyed sending poets samples of his calligraphy, requesting poems of praise from them. If he deemed these verses to be sufficiently good, Coppenol would inscribe them in the empty lower margin of his portrait and distribute copies as a kind of advertisement for his artistry, as some still-preserved copies demonstrate.





71 *Resting Shepherd Leaning against a Pedestal.* 1660/64

Etching. 32.9 x 25.1 cm

Bartsch 38 and Nagler 38; Wurzbach 38/II; Hollstein 37/II; Jedding 1/II

Watermark: serpent

Provenance: Reverend John Griffith [without stamp] (cf. Lugt 1464)

Sotheby's, London, auction, March 21, 1972, no. 108

German Private Collection

A "pastoral idyll" filled with tranquility and harmony (H. Jedding)

The artist's first etching in a splendid impression featuring the most beautiful atmospheric effects, thanks to the delicate plate tone and the still clearly visible vertical polishing marks, mainly in the sky.

With the reworked area of sky, and with the altered date of 1664.

With paper margins measuring up to 2.8 cm around the inky platemark. Aside from an inconspicuous brown spot that is obscured by the fur of the standing sheep on the left, in quite excellent condition.

For his first attempt at etching, undertaken in 1660, Roos – who is regarded as one of the most important late-17th-century German animal and landscape painters – chose an unusually large plate, as though intending to compete directly with N. Berchem, one of his great Dutch models. For the later etchings, most published in series, he chose smaller formats. With this immensely atmospheric single sheet, he succeeded already in producing his masterpiece as a printmaker: *the light flows, picturesquely over the animal forms, casting dark shadows across the grass and vegetation, and giving the shepherd's face a pleasant calmness under the wide brim of his large hat. The animals, with their contrasting poses, are excellently formed; their fur in particular is marvelously characterized. Only in the shadowed areas is emphasis given to a few shaggy tufts, and the surface is handled more forcefully. Where the bright sunlight strikes the animals, the etching needle intervenes more discreetly, contenting itself with just a few intimations. In this image, the plasticity and airiness of the atmosphere are effective in the most delightful way.* (H. Jedding)



72 *Hercules and Omphale*, ca. 1600

After B. Spranger

Engraving, 43.9 x 31.8 cm

Hollstein 106; T.I.B. 105 commentary 105

Watermark: coat of arms with Augsburg pine cone (similar to Briquet 2118, dated Augsburg 1566–1600)

Provenance: Max Machaněk (Lugt 1775)

Amsler&Ruthardt, Berlin, auction on November 23 and following days, 1891, no. 1503

Brilliant impression.

Printed in a homogenous deep black without any imperfections so that the system of now swelling, now diminishing lines, so reminiscent of Goltzius's so-called "Spranger style," is shown to ideal advantage in shaping the human forms as well as in the dense hatching lines of the background by means of which Sadeler generates a contrast with the effectively illuminated figures, capturing the chiaroscuro effect that is characteristic of Spranger's compositions of the 1590s.

With fine margins around the plate mark. Three tips of corners are chamfered. A small brown stain is visible on Hercules's hip, otherwise in very beautiful, fresh condition.

Aegidius is regarded as the most productive and talented engraver of the Sadeler family to have worked after compositions by B. Spranger. Having advanced to the status of engraver to the Imperial Court in 1597, he may have been familiar with Spranger's pictorial creations at first hand.

The model for this engraving, which is no longer traceable, belongs to a group of works in which the artist was repeatedly preoccupied with the theme, drawn from classical legend, of the purchase of Hercules as a slave by the Lydian Queen Omphale – a subject with an emphatic erotic charge that highlights the power of women. While the hero of antiquity, impelled by love, abases himself before his mistress, condemned to wearing her dress and spinning cloth, she has meanwhile appropriated his trappings. Her right hand resting on his club, she wears his lion's pelt jauntily on her head as a fashionable accessory, turning triumphantly toward the viewer. She does not seem to have noticed that Hercules, despite his despondency, has apparently begun to regain his confidence. Hinting at his former boldness, he places his foot on the club, which by rights belongs to him.

Free of such irony, the verses along the lower margin extol the power of love:

He whom neither death nor Mars terrifies, nor the bright stars of the sky oppresses, nor the thick shadow of Erebus causes to flee, he who conquers all, having been conquered, yields to love. He exchanges the [lion's] skin for the garment of a courtesan, the club for a spindle. All things are in the manner of a woman, and he himself is not Alcides [Hercules]. So much power does a beloved woman have.



Quare nos, Alas nos, Alas nos, Alas nos, Alas nos
Quare nos, Alas nos, Alas nos, Alas nos, Alas nos

[illegible]

Cow with lambs - 1867

73 *Peasants.* Before 1645

Series of 12 sheets, etching. 9.4-9.9 x 6.1-6.7 cm
Wurzbach 1-12; Hollstein 6/III (of IV) – 17

The complete series in a homogenous set of splendid impressions from the edition of Frederick de Wit. Prior to the later address of M. Pool on the banderole and the reduction in size of the plate of the title sheet along the lower edge, as well as prior to the new number "I" on the lower right.

All with paper margins measuring 1 cm around the platemark. In an immaculate and fresh state of preservation.

In the present series of figure studies of peasants, first published by J. P. Berendrecht in Haarlem, G. Saftleven obviously engaged quite intensely with Callot, in particular with that artist's series of beggars. Like Callot, Saftleven focuses entirely on the individual figure, which he positions against a background that remains entirely neutral aside from a few hatching lines on the ground. The influence of Callot is perceptible as well in the handling of line, consisting of straightforward contours and primarily parallel hatching lines which at times have slightly tapered "waists," and the same is true of a second series, equally indebted to Callot, devoted to the *Five Senses* (Hollstein 1-5), also published by J. P. Berendrecht.

Apart from the pleasure derived from contemplating them, such series offered less gifted artists a rich fund of figures, which could be employed in various genre scenes featuring peasants. Similar series were executed by S. Saverij, G. van Scheyndel, J. J. van Vliet, and Cornelis's brother Herman Saftleven.



F. LeWohl del. 1844

1



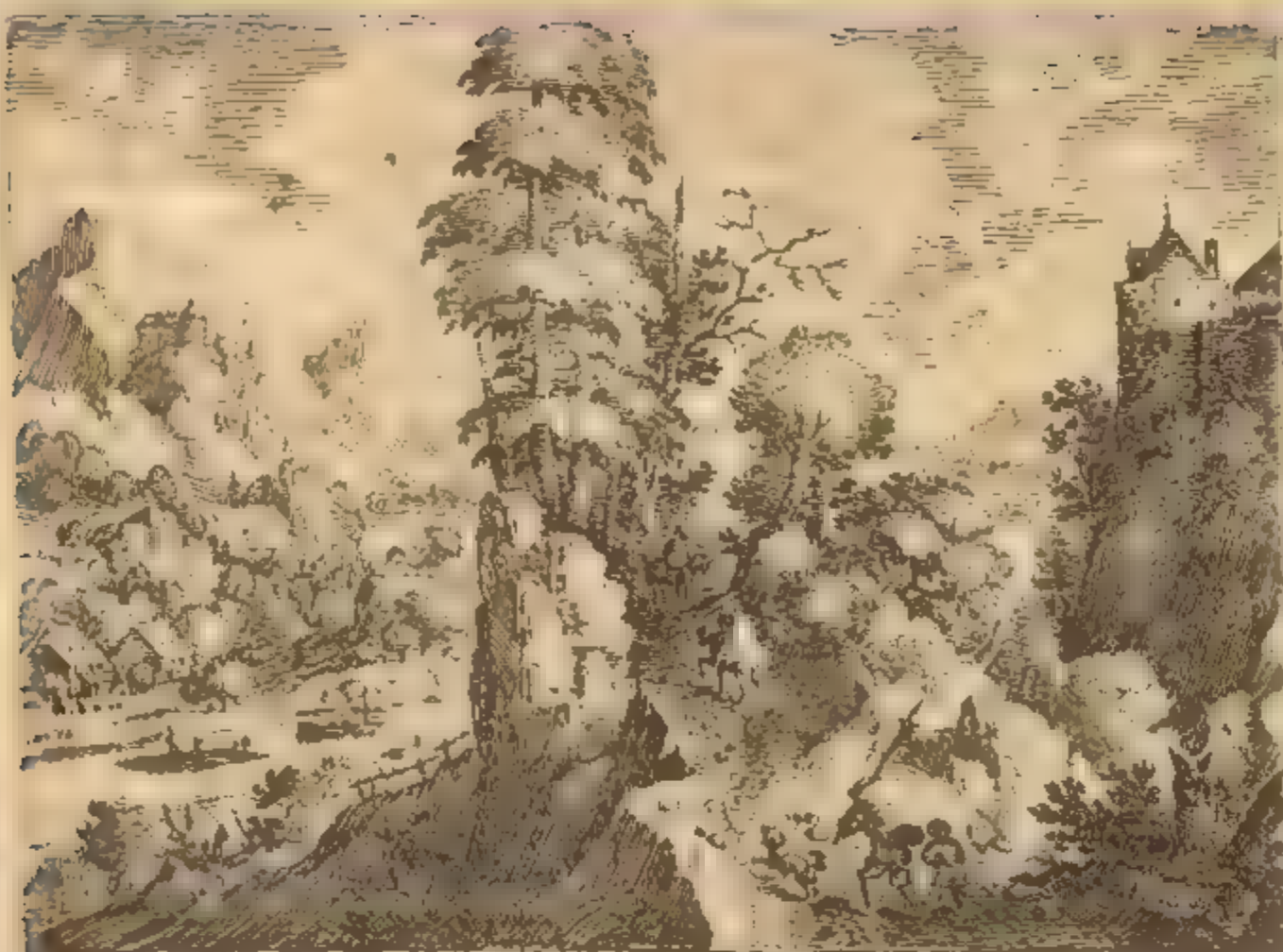
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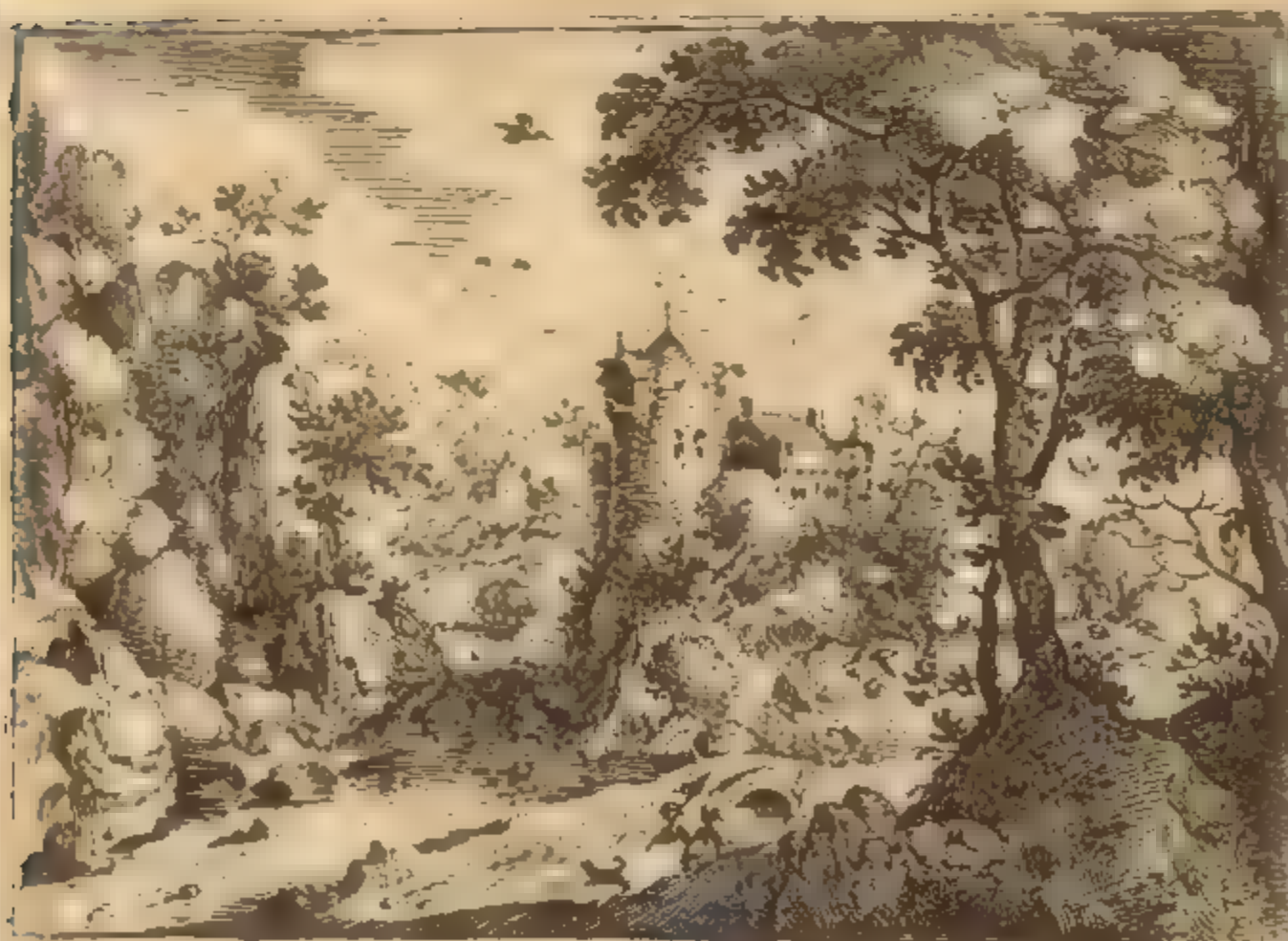
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J. SAVERY FECIT N. DE CLERC CV



74 *Series of Six Landscapes:* Ca. 1595–1600

Pack-Bearer with Boy and Dog
The Castle
The Drunken Peasant
Dog Barking at Sheep
Flock of Sheep Under a Tree
Two Soldiers

Series of six sheets, etchings, each ca. 9.2–9.4 x 12.1–12.5 cm

Burchard 1-6/II (of III); Hollstein 8/II (of V), 9/II (of IV), 10-13/II (of III)

Provenance: K. von Liphart (Lugt 1652)

P. Davidsohn (Lugt 654)

C. G. Boerner, Leipzig, auction CXXXII, 1921, no. 550

F. Bernstein (Lugt 982^b)

The extremely rare series of six landscapes in a complete, homogenous set of exquisite early impressions, prior to later reworking and the addition of the address of H. Hondius.

Without exception from the 2nd state, i. e. the earliest one attainable, given that the 1st state for all members of the series, prior to the numbering and the addition of the address of the publisher N. de Clerc on the first sheet, is documented only for a single set in Rotterdam.

All featuring superb printing quality, with brilliant deep blacks and a delicate plate tone, hence doing full justice to the uncommonly delicate, painterly effect of these miniature landscapes, sketched entirely using short strokes, hooks, and dots, and without firmly defined contours.

All with ca. 5 mm paper margins. The second sheet shows a small brown stain outside of the composition. Otherwise utterly flawless and pristine.

Given its completeness and perfect state of preservation, a genuine rarity on the print market.

Jacob Savery is regarded as an important link figure who introduced the flourishing landscape tradition of the southern Netherlands – in particular the art of P. Bruegel – into 17th century Holland. Born in Courtrai, he was a student of H. Bol, and worked – like his teacher – as a painter, miniaturist, and printmaker in the tradition of Bruegel. Besides the present sequence of six etched sheets, we know only two additional etchings from the hand of this artist, who settled in Amsterdam in 1591. In particular through the later, reworked editions of H. Hondius, they exercised an influence on Dutch landscape etching during the subsequent generation.

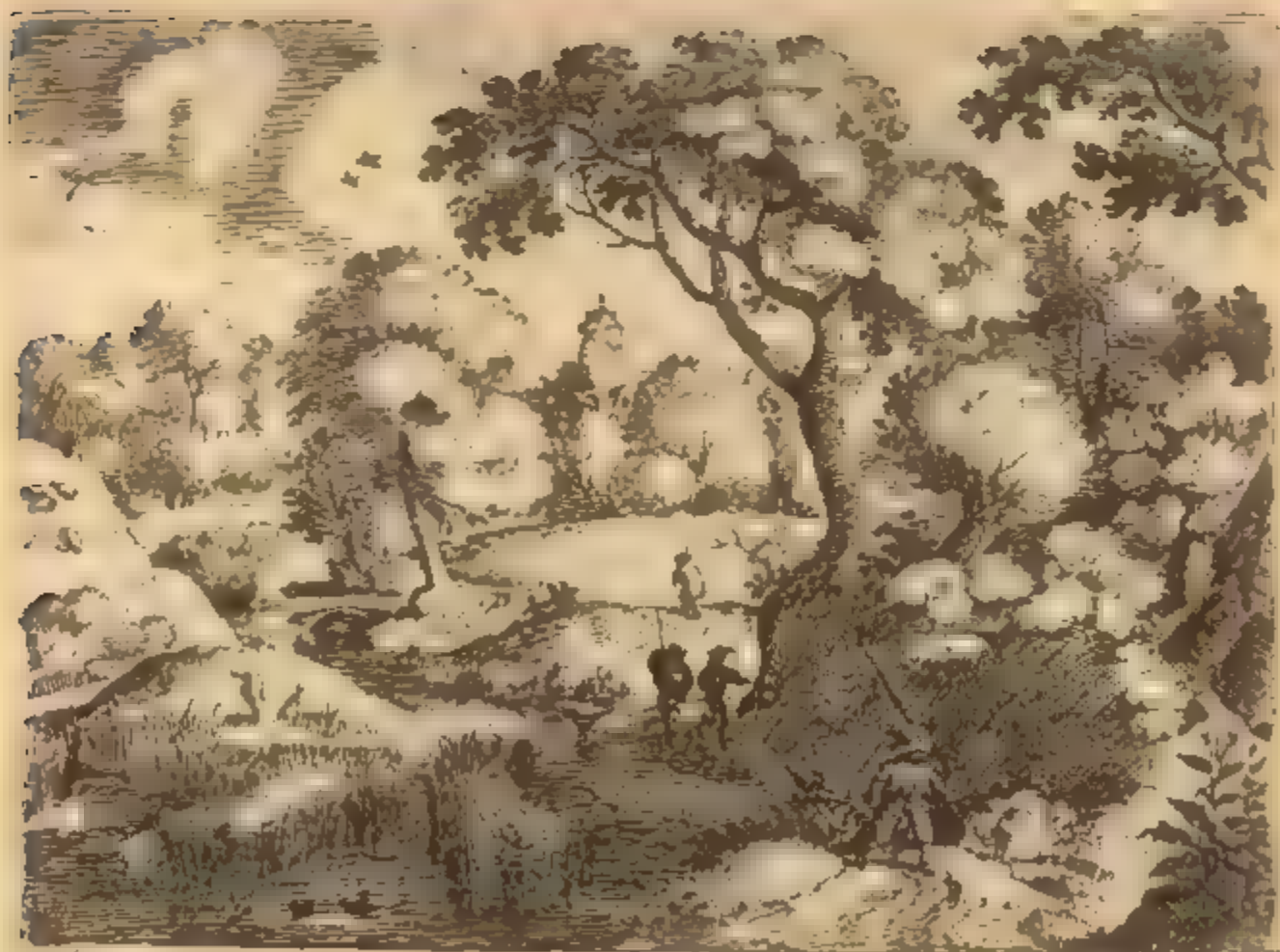
Savery's Bruegel-like use of broken strokes and stipples to suggest the painterly dissolution of forms in atmosphere was to be significant for Dutch etchers of the second decade of the seventeenth century such as Claes Jansz. Visscher and Willem Buytewech. (C. S. Ackley)



3



4



75 *The Death of the Virgin.* Ca. 1512

Woodcut. 8.6 x 5.8 cm

Bartsch VII, 249, 15; Dodgson II, p. 28, no. 72; Oldenbourg 289; Schreyl 502; Hollstein 993

Provenance: Gutekunst & Klipstein, Bern, Lagerliste XXXII, 1934, no. 225

A. B. Blum (Lugt 79^b)

South German private collection



Splendid, entirely uniform, clearly printed impression of the miniature-style composition from the early Augsburg years of Schäußelein, who was classified by P. Strieder as one of the most gifted illustrators of his time, and one of its most imaginative storytellers.

As always, without a texted reverse, and hence described in the inventory catalog of Gutekunst and Klipstein as a *trial proof*. With the fully visible framing line. Impeccable.

The Death of the Virgin belongs to a group of altogether 18 woodcuts that were presumably executed in connection with the illustrations of a book of Gospels published by Hans Schönsperger in Augsburg in 1512. To date, we have no knowledge of its use in a book context.





76 *St. George on Horseback Slaying the Dragon.* Ca. 1510-20

Woodcut. 7.2 cm in diameter

Heller 2015; Passavant (attribué fausement à Dürer) 250; Dodgson, vol. I, p. 356, no. 19; Röttinger 310; Geisberg-Strauss 1313; T.I.B. 13 commentary, p. 551, no. 310; Hollstein (Erhard Schön, rejected attributions) 182; Hollstein (Hans Springinklee, tentative attributions) 310

Provenance: Kunsthandlung Helmut H. Rumbler, catalog 6, 1975, no. 68

South German private collection

Quite excellent, clear, sharply printed impression of the woodcut medallion, characterized by Dodgson as an *interesting work of the school of Dürer*.

With the fully visible double framing line all the way around. Impeccable aside from tiny worn areas on the reverse.

Of the greatest rarity. In addition to the exemplar in Coburg, the only one cited in the literature beginning with Passavant, D. Beaujean was able to trace one further copy in Amsterdam.

The tiny, miniature-style, woodcut, with its extraordinarily elegant carving, has always been associated with Dürer and his school. Dodgson speculated that its author might have been Erhard Schön, or with greater emphasis, H. Springinklee, who worked closely with Dürer during the 1510s, even living in the master's house. Geisberg's and Röttinger's attribution to E. Schön has failed to establish itself. Beaujean grouped this striking sheet together with other works provisionally attributed to Springinklee.



77 *L'Embarquement pour Cythère.* 1733

After A. Watteau

Etching, 53.2 x 74.5 cm

Portalis-Béraldi III, p. 582, no. 1; De Goncourt 128; Darcier & Vuoflart 110/I (of IV)

Provenance: Dr. Otto Schäfer, Schweinfurt

Galerie Kornfeld, auction 207, 1992, no. 276

Private collection, Hessen

Perhaps the greatest masterpiece of the Watteau engravings. (J. McKean-Fisher)

Extremely rare, the very first, utterly pure etching. Prior to the reworking of the plate with the burin.

Cut down to the edge of the plate on three sides; below with 2.2 cm plate margin around the framing line. The vertical central fold carefully smoothed. Considering the greatness and extraordinary rarity of this sheet, the very few marginal blemishes are of little consequence: early proof copies have always been highly-coveted among collectors and connoisseurs of Watteau prints. R. Portalis and H. Béraldi report that the Goncourt brothers, for example, owned *Leau-forte pure de l'Embarquement pour Cythère*, about which they remarked: *c'est une pièce fort enviable*.

Even the major exhibition *Watteau et l'art de l'estampe*, held in the Louvre in 2020, exhibited only one copy of the final state, as published in *Le recueil Jullienne*.

Tardieu's print, which was regarded as a masterpiece, was announced in April of 1733 in the *Mercur de France* with the comment that the painting *est dans le Cabinet de M. de Jullienne... un des plus beaux Tableaux de feu Watteau...* The picture, dating from circa 1718/19, which Frederick the Great acquired in 1763 for his collection, and which hangs today in Schloß Charlottenburg in Berlin, was the second version of his celebrated acceptance piece for the Paris Academy, which the artist finally submitted in 1717 after repeated requests, and which today hangs in the Louvre. The Goncourt Brothers called it the *chef-d'œuvre des chefs-d'œuvre français... la merveille des merveilles du Maître*.

Watteau's Cythera paintings constitute a later reflection of the ancient festival of love in honor of the goddess Venus, which has been passed down from antiquity. This festival of love was conceived as the model, or rather the occasion, of a joyful general agreement which made possible the unalloyed fulfillment of desire. These pictures of the festival of love proclaim the untroubled, unconstrained delight of the Golden Age, or of Arcadia, albeit often within the temporal limitations of the festival itself, during which the social norms regulating daily life are suspended. Like Arcadia or the Golden Age, then, the festival of love represents a social counter-model, a utopian projection, one that nonetheless alludes to a concrete, historical reality. (J. Held)





Front par W. Adams

A Paris par le même dans le style

*Sous un habit de Mazette,
Ce gros brun au riant visage,
Sur la guitare avec sa main
Fait un aimable badinage.*

*Par les doux accents de sa voix,
Enfante d'une bouche vermeille,
Du beau sexe tout à la fois,
Il charme les yeux et l'oreille.*

A Paris chez l'auteur le Quai Napoléon, n. 10, de Paris

Goussier

78 *Sous un habit de Mezetin.* Ca. 1720

After A. Watteau

Etching and engraving. 30.8 x 21.1 cm

Portalis-Béraldi III, p. 592; de Goncourt 178; Darcier & Vuaffart 131/II-III

Watermark: dovecote (upper part)

Rare early impression of one of the 10 first engravings after works by Watteau produced on commission from P. Sirois, presumably during the master's lifetime. Still with the first publication address: *A Paris chez Sirois sur le Quay Neuf aux Armes de France*, which was inadvertently omitted from the list of printing states found in Darcier & Vouffart. Prior to the later address of F. Chereau, who acquired the plate in 1726 from the Sirois estate for the publication *Le recueil Jullienne*.

With paper margins measuring up to 2 cm around the platemark. In an excellent state of preservation.

Tomassin's engraving was based on a painting by Watteau (Wallace Collection, London), which dates from 1718/19, and which, as we know from Mariette, depicts his longtime friend, the glass dealer P. Sirois, accompanied by five of his children. It is not known whether Sirois was especially musically gifted, or if this is why Watteau presents him in the costume of the guitar-playing Mezzetin. In this context, N. Parmantier has called attention to Caylus's report, according to which Watteau owned a small collection of theater costumes, in which he enjoyed dressing his friends wear when executing their portraits.

79 *Mary, Helped by Joseph and an Angel,
Stepping out of the Boat.* Ca. 1750–53

Etching. 18.9 x 24.7 cm

De Vesme 18; Rizzi 84/I (of II); Succi 59/I (of II)

Watermark: three kings

Plate 18 from the series *Idée Pittoresque sopra La Fugga in Egitto...*

Magnificent early impression.

Extremely rare first state, before the number 18, lower right.

With fine margins around the fully visible platemark. Perfect.

The last of altogether five compositions in which Gian Domenico depicts the Holy Family crossing a water:

The journey has ended; the holy family steps onto solid land. The lighting contrast, through which the pitch black hatching lines of the prow of the boat propel the Madonna, with her white cloak, forwards, instigates the diagonal movement that is carried further by various accessories. The plank, which allows the Virgin to disembark more easily, the donkey, the angel, and the bare tree trunk behind the palm: everything shows the fugitives the path ahead. (H. Keller)



80 *The Standard Bearer.* Ca. 1658

After P. della Vecchia

Mezzotint. 18.5 x 13.2 cm

Wessely 53/I (of II); Hollstein 106/I (of II)

Provenance: T. Graf. (Lugt 1092*)

Superb, quintessentially velvety, deep black, early impression of virtually unsurpassable brilliance and beauty. Prior to the various lightened areas, specifically in the right foreground and in front of the artist's monogram.

With unusually lovely paper margins measuring up to 2.4 cm around the plate-mark, which is present in striking relief. In an excellent state of preservation.

The *Standard Bearer*, which Wessely still believed was a portrait of Prince Rupert of the Palatinate depicted as an ensign, may have been the result of a direct competition with the Prince, rather than being based on Rupert's celebrated mezzotint sheet of 1658 after a painting by Pietro della Vecchia, today in the Schönborn Art Collection in Pommersfelden. The character portrait of a young soldier wearing a mail shirt and breastplate, formerly attributed to Giorgione, presumably came from the collection of the Prince Elector Johann Philipp von Schönborn, where it may have been accessible to the artist – or at least Prince Rupert, who had been staying in Mainz since 1655.

In 1658, Vaillant traveled to Frankfurt for the coronation of Emperor Leopold I as part of the entourage of Prince Charles Louis of the Palatinate, where he soon learned the basics of mezzotint technique directly from Prince Ruprecht, developing and perfecting it so far that Sandrart mentions him in laudatory terms as the one who had raised 'black art' *so high that, in truth, it cannot rise any further*, remarking that his works were highly prized by collectors, who paid high prices for them. According to B. Schäfer and M. Altschäfer, the *Standard Bearer* is a perfect example of his technical superiority: *Vaillant's plate granulation is more uniform and denser, of a more saturated darkness, the halftones are more softly rendered, while at the same time, the richly contrasting chiaroscuro of the lighting accentuates and beautifully models the forms... it appears that on the technical plane, Vaillant quickly surpassed his noble instructor.*

Recently, A.-K. Sors noted that the military accoutrements of della Vecchia's young warrior seem to have been arbitrarily selected, and are hence suggestive of a young soldier of inferior rank. Rupert's *Standard Bearer* (and consequently, Vaillant's as well), on the other hand, have undergone an ennoblement of sorts, for without the mail shirt, and wearing only a slashed doublet over his white shirt, his costume resembles that of a young nobleman, equipped with sword and pike for a wild boar hunt, a typical amusement for young men of elevated rank at the time.



81 *Two Cows Under a Tree.* Ca. 1670

Etching. 13.0 x 15.8 cm

Bartsch, Dutuit and Hollstein 13

Provenance: W. Esdaile (Lugt 2617)

Henry Brodhurst (Lugt 1296)

Reverend G. E. Blake (Lugt 1138)

Dr. Julius Hoffmann (Lugt 1264)

C. G. Boerner, Leipzig, auction CXXXVIII, 1922.no. 1157

F. Lugt (without stamp)

H. T. ten Cate (Lugt 533b)

Superb impression of one of van de Velde's most mature etched animal pieces. Sooty deep black, with an almost burry effect in the shadowed areas, and with the entire gradation of tonal nuances up to extremely fine dotting, especially distinct in the sky, and accentuating the desired luminous atmosphere of the composition.

Rarely so lovely, so that the insignificant damage on the upper right corner is of little consequence. Nor did this discourage important previous collectors from acquiring the sheet, as shown by its impressive 'collecting pedigree.'

According to Houbraken, Adriaen van de Velde took regular, extensive excursions into the countryside to draw animals in the landscape. The rich fund of animal and landscape studies that resulted served him as a source of inspiration, not only for his paintings, but also for the etched animal scenes he created in his Amsterdam studio.

Two Cows Under a Tree dates from 1670, and is among the last six etchings produced by this artist, consisting of two sets of three sheets each, all masterpieces of animal observation, as well as in their rendering of light and atmosphere.

Van de Velde's etchings of this type recall the work of earlier Dutch animal artists, particularly Paulus Potter. Potter made several fairly small etchings dominated by the large figure of a cow or bull in the foreground. In addition, van de Velde's work resembles that of Potter and Karel Dujardin in its sympathetic characterization of individual animals and interest in detail and texture, here especially noticeable in the coats of the animals. Van de Velde's late etchings differ from his earlier prints in their painterly qualities and in the attention to the effects of light, which form a direct contrast to the heavy contours visible in his early works.

(S. Sell in: *Masterpieces of Renaissance and Baroque Printmaking*, exhib. cat. Bayly Art Museum of the University of Virginia, Charlottesville, 1992, p. 177)





82 *The Forest Clearing.* Ca. 1640/50

Etching. 9.4 x 14.2 cm

Bartsch and Dutuit 3; Hollstein 3/II

Provenance: C. Josi [ohne Stempel] (cf. Lugt 573)

Christie, London, auction on March 21, 1829, from no. 57

J. G. Verstolk van Soelen (cf. Lugt 2490)

W. Willems Libraire, Amsterdam, auction on March 31, 1851,

Portefeuille no. 1, from no. 8

H. Weber (Lugt 1383)

R. Weigel, Leipzig, auction on September 17, 1855, no. 1200

Dr. A. Sträter (Lugt 787)

H. G. Gutekunst, Stuttgart, auction 50, 1898, no. 996

P. Davidsohn (Lugt 654)

T. Graf (Lugt 1092a)

One of altogether only seven landscape etchings by this artist, referred to already by Dutuit as *très rares et très recherchées*.

Excellent, fine-toned impression from the 2nd state, with the double framing line. C. Schuckmann was able to document the 1st state, which remained unknown to Bartsch and Dutuit, only in two examples now in London and Amsterdam.

According to Bartsch, the present composition testifies with a special clarity to Vlieger's proximity to A. Waterloo: *C'est la même légèreté dans le feuillè, les mêmes coups de burin dans les troncs et branches*.





83 Landscapes. Ca. 1640

Wayfarer with Dog at the Edge of a Forest
House with Shrubbery on a Riverbank
The Entrance to the Forest
Two Men at a Gate
The Wooded Island
Leaning Tree

Series of six sheets, Etching. 11.6–12.9 x 13.7–14.3 cm

Hollstein 53/II (of III), 54/II (of IV), 55-56/II (of III), 57/II (of IV), 58/II (of III)

Watermark: some with foolscap

Provenance: Earl Spencer, Althorp (Lugt 5130-5132, without stamp)

The series in a complete set – a notable rarity these days – of brilliant, burry, strongly inked early impressions, some on foolscap paper, as mentioned specifically by P. Morse.

Prior to various later reworkings.

All with finely nuanced plate tone and delicate wipe marks, which endow each of these charming, highly luminous landscape with a highly individual character: at times, the depth dimension is reinforced marvelously by aerial perspective; at times, the diffuse quality of the twilight that prevails in the dense forest is enhanced as well.

With margins around the framing line. All without exception immaculately fresh and radiant.



W. F.



Antoni Waterloo jr. et se.



84 *Venus and Adonis.* *Ca. 1650*

Etching. 29.0 x 24.1 cm

T.I.B. vol. 2.1 Commentary 129 S2 (of S3); Hollstein 129/II (of IV)

Watermark: five-pointed foolscap with countermark PR

Provenance: Private collection, Germany

Sheet 5 from the series of six large, vertical landscapes featuring scenes from Ovid's *Metamorphoses*.

Superb early impression.

With the artist's address in the upper left corner and the reworking of the tree-tops, as well as the foreground, as described by Morse and Schuckman for the 2nd state. The sky still 'uncleaned,' i.e. with the intensive polishing marks, especially on the right, as shown by the only proof of the 1st state in London. The present exemplar, therefore, may even represent a hitherto undescribed state, unless the absence of the above-mentioned polishing traces in only slightly later impressions of the 1st edition is interpreted as a sign of the initial wearing of the plate.

With a pronounced plate tone, which also endows the composition with an immensely rich atmospheric effect. Of virtually unsurpassable beauty.



85 *Woman Carrying Two Baskets.* Ca. 1640/50

Etching, 10,9 x 11,9 cm

Bartsch 14; Weigel, Dutuit and Hollstein 14/II

Watermark: crowned double-eagle with Basel crossier

The charming scene in a sooty, deep black, contemporary impression which beautifully accentuates the *très bel effet de clair obscur* (Bartsch) that is so characteristic of Wyck. Without any retouching in the slightly over-etched shadowed areas, as seen however in the Amsterdam copy. The earliest attainable state, given that the 1st state, described for the first time by Weigel, prior to the artist's monogram, has to date not been documented by a single exemplar.

This genre scene, with its southern setting, is quite typical of Wyck, and entirely in the tradition of P. van der Laer's naturalistic depictions of Roman popular life. A journey to Italy by Wyck, reported by Houbraken, has to date not been firmly documented. It does however seem plausible that Wyck came into direct contact with van der Laer when still in Haarlem; van der Laer returned to his Dutch hometown from Rome in 1639, dying there in 1642, the same year Wyck became a member of the painter's guild of Haarlem.





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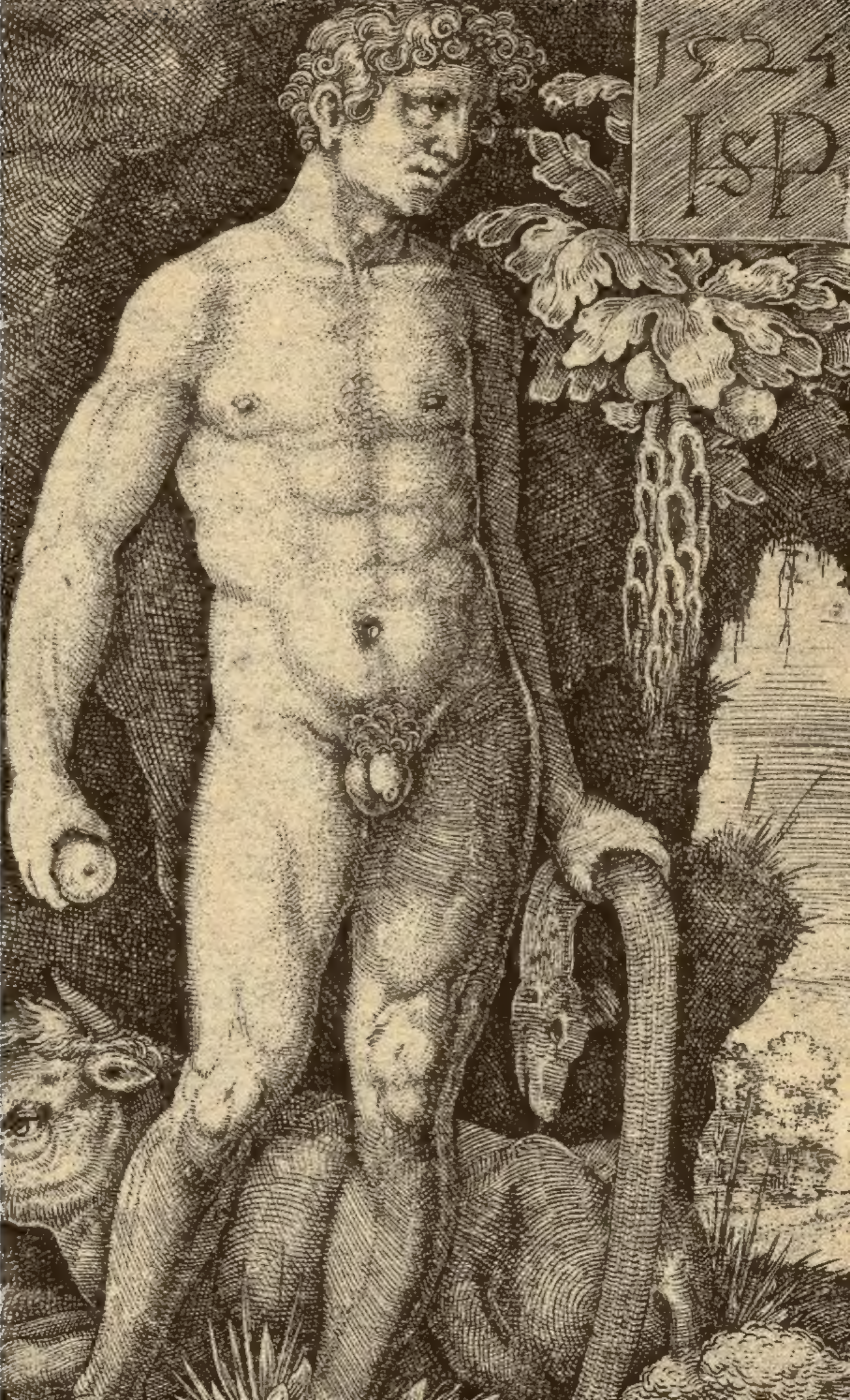
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